SPECIAL ANNIVERSARY ISSUE

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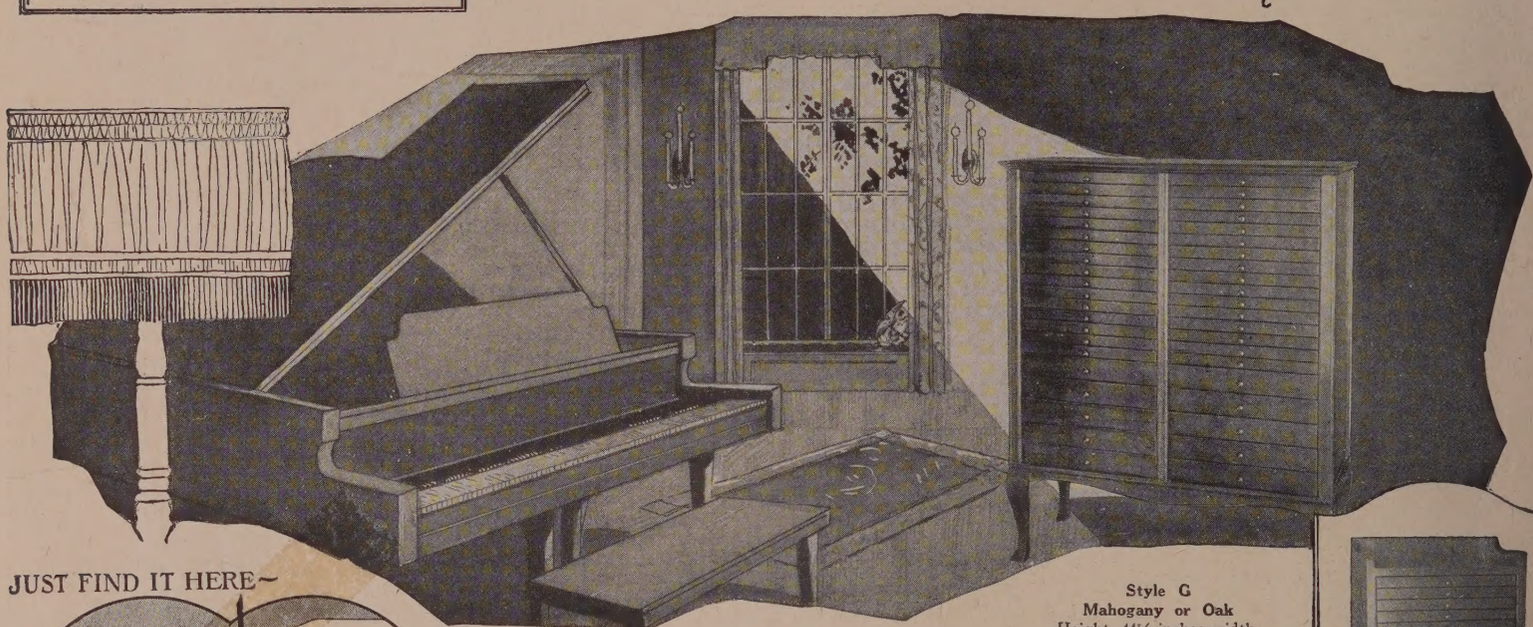

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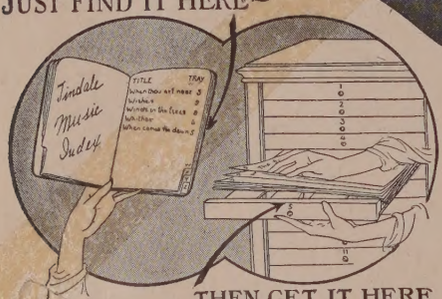

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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

The Sistine Chapel Choir is announced r an American concert tour reaching e Pacific Coast, under the musical direcon of Monsignor Antonio Rella, Vicerector of the Sistine Chapel.

The 900th Birthday of Musical Notaion has been celebrated in Europe. Our resent system of notation was invented by uido d'Arezzo in 1023. He sometimes rote his name as Guido di St. Mauro, in onor of the Monastery of St. Maur des osses, in which he was educated.

"The Wayfarer," A Passion Pageant as produced in the Los Angeles Coliseum, ptember 8-15. Four thousand singers and ree thousand actors took part in the perrmance.

The National Association of Organts met in convention at Rochester, New rk, August 27. Among the leading speaks were T. T. Noble, President H. C. Macugal, Frank L. Sealy and Harold Thompson, citals were given by T. T. Noble, Healey illan, S. W. Sears and Palmer Christian.

A Prize of Two Hundred Dollars is fered to American composers, by the Matee Musical Club of Philadelphia, for a amatic musical setting of an Operetta, ing for the text Longfellow's poem, "The asque of Pandora." Particulars from Clara Estabrook, 620 West Cliveden Avenue, rmantown, Pennsylvania.

"Traviata" in Hebrew was given a perrmance in Jerusalem on July 31. Transed for the first time into the ancient brew, the opera had had an initial perrmance at Tel Axix. Mme. Must, of Mosw, was the *Violetta.*

A Contest for Young Artists in Piano, ice, Violin, Violoncello and Flute, under auspices of The Society of American Muians, will be held in Chicago, entrance close November 15. Winners will appear th the Chicago Symphony Orchestra and Popular Concerts at Orchestra Hall. Parulars may be had from Howard Wells, 7-908 Lyon and Healy Building, Chicago.

The Byrd Tercentenary, celebrating third centennial of the death of William rd, the eighteenth century English comer, was honored by special performances his works in the Chapel Royal, St. James ace, where he was once organist, and in leading churches of London, including beautiful Brompton Oratory, Westmin- Cathedral, Southwark Cathedral, St. l's Cathedral and Westminster Abbey; lectures were delivered by leading British sicians. Some English critics maintain t Byrd was the greatest of all English tive workers in music.

Robert Ringling, son of the manager the famous Ringling Circus, had made nteen successful appearances with the Carlo Opera Company during the last son. He inherits his musical tastes from parents, his mother being a skilled pianand his father an accomplished violinand said to be owner of three precious rads."

Carlo Minetti, who had a wide reputa- as a singer, vocal teacher and composer, d at his home in Pittsburgh, Pennsylia, July 31. His compositions frequently eared in THE ETUDE.

The Royal Carl Rosa Opera Comny which, early in the season went into untary bankruptcy, has been purchased H. B. Phillips, of London, who has inorated the organization and intimates he will retain the well-known name conduct the organization much along former lines.

$1,000 American Composers' Prize gain offered by the North Shore Fesl Association of Chicago, for the best estral composition of not over fifteen utes' length. Particulars from Carl D. sey, 624 South Michigan Avenue, Chicago.

Catherine," a New Tchaikowsky era, that is, an opera with the musical ues drawn from popular compositions of great Russian composer, has been sucfully performed at Birmingham, England, after a tour of the provinces will be prod at the Gaiety Theatre in London.

Albert Spalding recently was asked to act on the examining jury for the graduating violinists of the Paris Conservatoire. This is not only the first time an American has been on this important committee, but also Mr. Spalding is the youngest man ever to act in this capacity.

The Fostoria (Ohio) High School Band, J. W. Wainwright, Director, won the national championship in a recent contest in Chicago, on June 10th. And this from a town of 10,000.

A Musical Exhibit was a prominent feature of the Norwegian Industries Fair held in Christiania, September 2-9. King Haakon formally opened the exposition.

Franz Lehar, famous as the composer of "The Merry Widow," is announced for a visit to the United States, to conduct the opening performances of his new operetta with Paganini as the central figure.

A Non-Sheltac Phonograph Record has been invented by European chemists. It makes possible the use of leather, blotting paper, cardboard or other paper, linen or cotton cloth as a base. The new process is claimed to enable the *printing* instead of *moulding* of records so that on a rotary press as many as fifty thousand a day may be made. The *Music Trade* Indicator says that American manufacturers will soon begin to produce them.

Fred E. Weatherly, author of the words of "The Holy City," "Darby and Joan," "Nancy Lee" and many other favorite songs, is reported to be about to remarry at the age of seventy-five. He celebrated his jubilee as a lyrist in 1919, his first song poem, "When we are Old and Grey," having been written in 1869 when the author, who is also a well-known barrister, was twenty.

The Paris Opera Comique management has been approached by Fortune Gallo for permission to bring their company to New York for a series of performances in January.

Harry Harkness Flagler has been decorated with the Cross of the Legion of Honor by the French government, in recognition of aid given to musicians of France during the war as well as for his interest in the presentation of French music in America.

First Honors at the Eisteddfod at Mold, Wales, held in the first week in July, was awarded to the Orpheus Choir of Cleveland, Ohio. The organization is composed of native Welshmen, most of whom are steel workers near Cleveland. The announcement of the winning organization was the occasion of a hearty demonstration by "the home folks."

Mme. Emma Eames, so long a leading prima donna of the Metropolitan Opera Company, has announced her intention of taking up permanent residence in Europe, because of the beneficial effect of the climate on her health.

Louis Ganne, composer of the once popular light opera, "Hans, the Flute Player," and much well known piano music, died at his home in France on the fifteenth of July.

The Organ on which Bach Played at Lüneburg, from 1700 to 1703, and which was made in 1537, is to be restored and modernized. The original stops are to be retained. It was while living in Luneburg, young and unknown, and when returning penniless from one of his long foot journeys, that occurred the widely known incident of having the Danish ducats in herring's heads thrown to him.

$18 to $25 per Week Increase in wages is being asked by theatrical musicians of New York, on a threat of a strike.

The Horatio Parker Fellowship in Music at the American Academy of Rome has been bestowed upon Wintter Watts of Brooklyn, N. Y. This entitles him to three years of study, with an annual stipend of $2,000 together with free residence at the Academy and the chance to visit important musical centers of Europe. Mr. Watts is the fourth to hold this Fellowship. Competitions will be held every year, in the future, it is announced.

Maurice Ravel, one of the foremost of living French composers, is announced for an American tour in the coming season, as recitalist and guest conductor.

A $1,000 Prize for Piano Students is to be the object of a competition at the Cleveland (Ohio) Institute of Music, to be held in January next.

An Unusually Prosperous Musical Season is predicted by the leading managers, based upon the condition of advance bookings which are much in excess of the same dates last year.

The Mendelssohn Glee Club of New York announces the engagement of Ralph Baldwin, director of public school music of Hartford, Connecticut, to succeed the late Nelson P. Coffin as its leader.

All The Autograph Letters Of Musicians received by the publishing house of Bote and Boek, of Berlin, from 1838 to 1890, are to be donated to the Royal Library of Prussia.

Singing is the Best Preventive of Influenza, if we are to believe Dr. Henry Coward, the widely-known English choral conductor, who stated that, during epidemics in several years when it made considerable ravages, there was a total of but two deaths among fifteen hundred to two thousand choristers who attended each week the rehearsals which he directed.

The Wagnerian Opera Company will bring a number of "novelties" in their repertoire for their American stay this season. These will include Siegfried Wagner's "Bärenhäuter," Kienzl's "Die Evangelimann," and D'Albert's "Die Toten Augen."

A "Music Stamp," to call attention to the 1924 National Music Week, is under consideration by the Post Office Department. Austria already has a full series of stamps on which the portraits of her famous composers are featured.

A Champion Amateur Orchestra Contest and a Champion Pianist Contest for Wisconsin is to be held in Milwaukee, October 15-21, in connection with the Fifth Annual Food, Household and Electrical Exposition.

The Swift & Company $100 Prize for a Male Chorus setting of "The Sea," by James McLeod, has been awarded to Franz C. Bornschein, of Baltimore. Hermann Spielter, of New York, and Gustav Mehner, of Grove City, Pennsylvania, received honorable mention.

Sir Asger Hamerik, director of the Peabody Conservatory of Music of Baltimore from 1871 to 1898, died July 13, in Frederiksburg, Denmark. Born in Copenhagen in 1843, he was a successful composer as well as teacher. His "La Vendetta" was produced in Milan in 1870. In 1890 he was knighted by the King of Denmark.

An Authentic Portrait of Stradivarius, according to seemingly reliable reports, has been discovered in the possession of a Genoa antiquary and has been purchased by a pianomaker of Cremona.

Paderewski has been decorated with the order of Polonia Restituta, the most distinguished recognition which the Polish government can bestow.

The Third International Festival of Zurich, Switzerland, closed on June 28. The production of "Die Meistersinger" by a cast of German artists was of especial interest because of Wagner having been for some years a resident of Zurich. The popular success of the festival was a performance of Rossini's "Barber of Seville" by the La Scala company from Milan.

Arthur Beckwith, lately leading the London String Quartet, has been engaged as concertmaster of the Cleveland (Ohio) Symphony Orchestra, of which Nikolai Sokoloff is conductor.

Joseph Leopold Roeckel, composer and teacher, died recently at Vittel (Vosges). He was born in London and spent most of his life in England. His songs were popular encores for a past generation, among the most successful having been the light, humorous ones, *A Bird in Hand, Wishes and Fishes* and *The Three Old Maids of Lee.* His father was first tenor of the Imperial Opera of Vienna, a close friend of Beethoven, the original *Florestan* in "Fidelio," and active in the introduction of German opera in London and Paris.

A Handel Festival of ten days was held at Göttingen, beginning July 8. The operas given were "Otto and Theophranes," "Rodelinda" and "Julius Cæsar."

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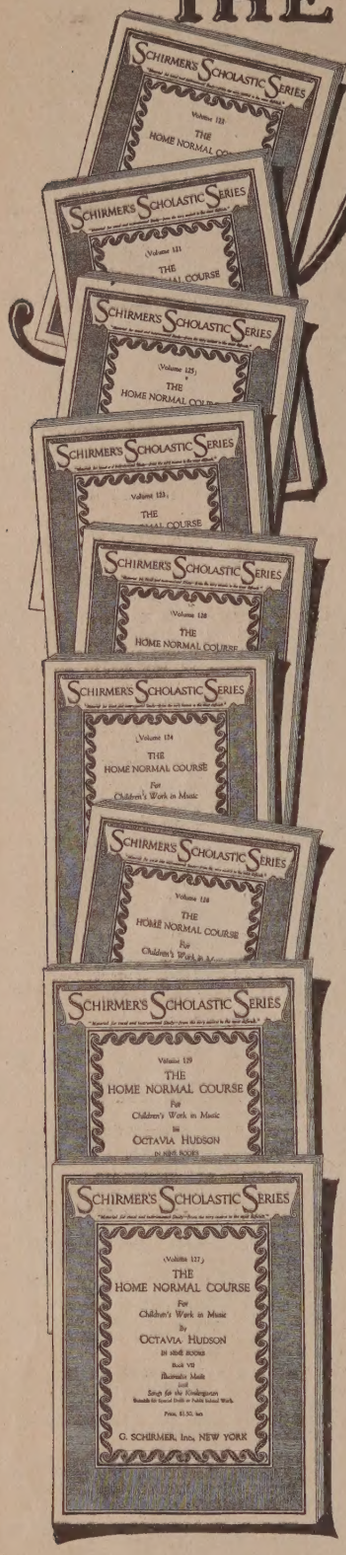

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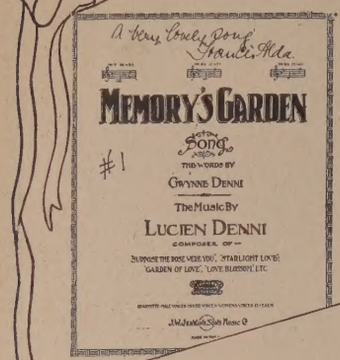

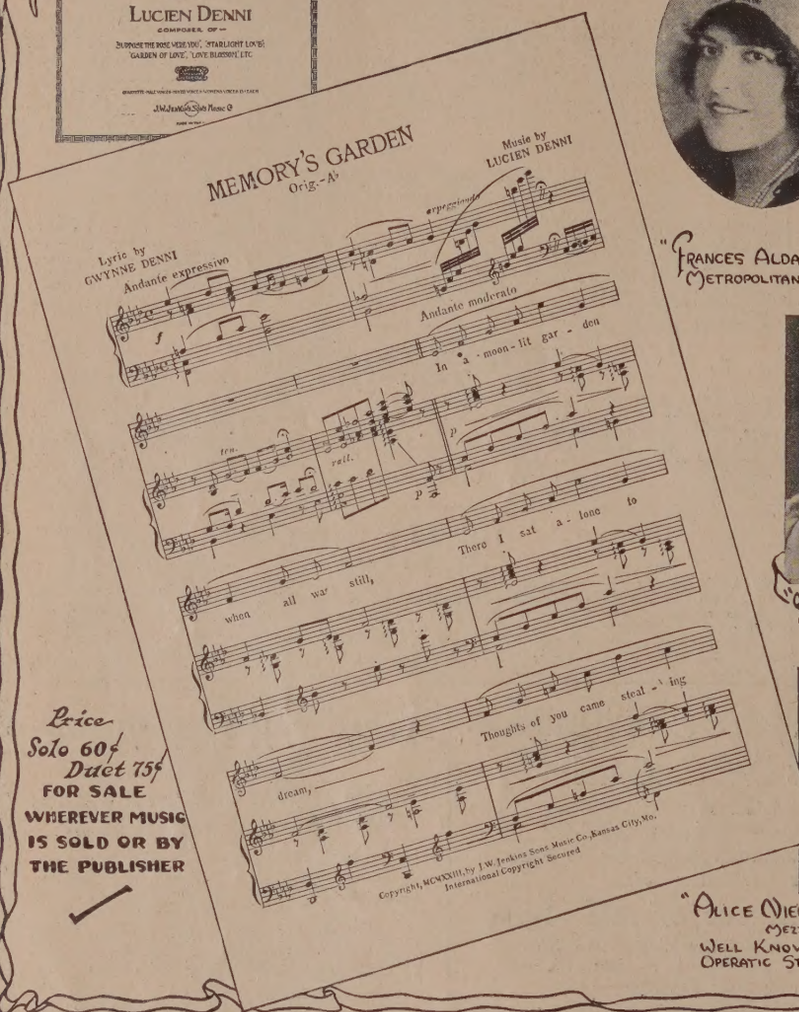

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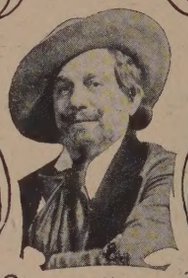
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See Page 730

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LEADERS IN MUSI PUBLICATIONS

See Inside Cover Page

Our Fortieth Anniversary

Four Decades in the History of the Theo. Presser Company

A Romance of the Educational Publishing Field of Interest to all Music Lovers

When Mr. Theodore Presser, the founder of The Etude, was born, music publishing in the United States was confined to a few individuals of little prominence; and their output, as regards original compositions, was of little value either artistically or commercially. By far the greater part of the music then finding a market in America consisted of imported or reprinted editions of European works, including the classics, of course, and also the more or less popular products of composers then widely known but now virtually forgotten. Works by Chopin, Mendelssohn and Schumann were at that period relatively newer than are those of MacDowell and Nevin to-day. At that time the demand in America for music of a high class was limited to a few centers in the East; and in those places it was confined to a small number of persons. Elsewhere, music was known chiefly in the form of hymns and anthems, almost exclusively issued in book form or in the form of harmlessly sentimental ballads designed to immortalize the haunting charms of some real or fancied daughter of Eve; or in tinkling polkas, mazurkas and schottisches that gave spirit and grace to the social diversions of the age.

In the brief span of years conventionally allotted to one human life there has been a development of musical culture in America and of public interest in music that is without parallel in the history of any other art. Many influences have contributed to this result, some quite commonplace and homely. Among these must be reckoned the early Singing School and its host of Singing School, Convention and Anthem books. And who shall estimate the stimulus given to the spread of musical knowledge through the manufacture of cabinet organs which before the advent of cheap pianos were among the accepted tokens of domestic culture, even of opulence? Thousands of living American musicians gained their first knowledge of the art by early contact with one of these now almost forgotten predecessors of to-day's highly developed products.

Music Preponderating Factor

But we shall not here attempt to deal with the multiplied influences that have established music so firmly in our domestic, social and public functions. MUSIC in itself supplies the preponderating factor, all the others being converted and directed to its support. Yet we may not dismiss this theme without acknowledging our debt to the world's great virtuosi who have delighted and fascinated audiences in all parts of America—great pianists, great singers and great violinists, all these have left a lasting and beneficent impress. And we must not forget what we owe to the marvellously developed symphony and concert orchestras. But most of all are we under obligations to the Music Teacher. It is the Teacher in any art or science that gives the keynote to the world's progress. What the Music Teacher has done and will do for music is beyond all reckoning. This was the germ of the idea that projected The Etude. Its founder, a Music Teacher, was impelled by the thought of being useful to others in his profession.

The personality of the man who possessed this idea should be an inspiration to all who have been interested in The Etude and its work through these many years.

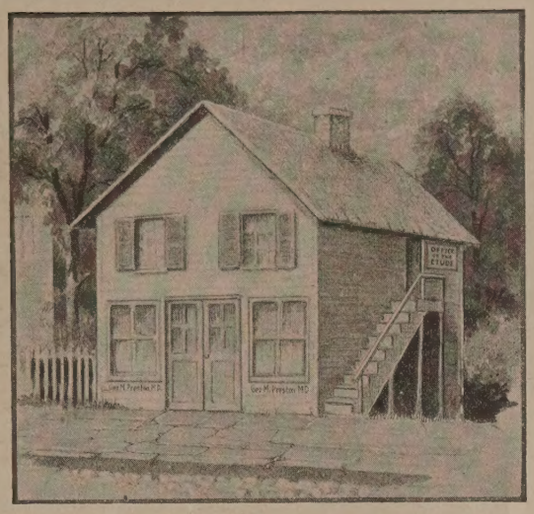
A brief presentation of the salient features of what this enterprise has become will be of interest to our readers, particularly those, of whom there are many, who from the beginning, have kept in touch with and have materially assisted in its growth.

As a publishing house it sems fitting that the character of its catalog should be clearly defined before passing to other subjects related to the undertaking.

The Presser Catalog

Presser publications are mainly of an educational character and include pieces, methods and studies for the piano, violin and other instruments, and vocal music in solo and concerted form, both sacred and secular. In selecting material for publication everything of a temporary or merely popular type is strictly excluded; but allowance is also made for the universal demand for music of an attractive character, the aim being to combine in proper balance both the useful and the agreeable. The result of this policy is a catalog of many thousand pieces, among which the earlier numbers continually rival the newer ones in actual sales. In other words, practically every item in the catalog is a permanent addition to the world's supply of good music.

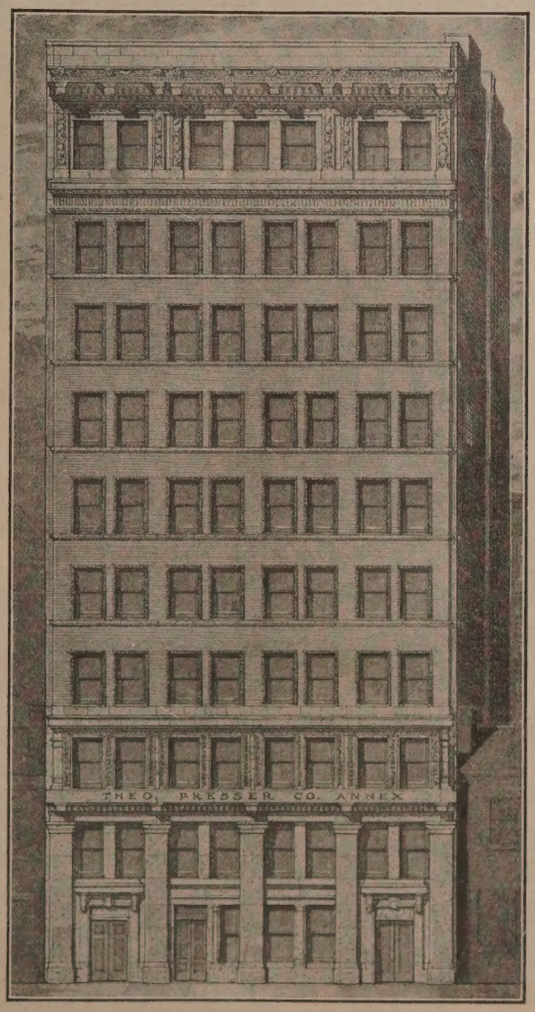
The Catalog now comprises over 20,000 separate numbers, to which additions are made daily. There are about 4,000 sheet music numbers, 1500 books and 3000 octavo publications. None of these are of the so-called popular character; all are destined to live through a long term of years. The catalog grows at the rate of two or more units for every day in the year. In 1922 there were added about six hundred sheet music numbers alone.



THE BIRTHPLACE OF THE "ETUDE"
The "Etude" was born in the little upstairs office of this small building in Lynchburg, Va., October, 1883.

Manuscripts for Publication

It will be of interest to know that about fifteen thousand separate manuscripts are offered for publication annually. Each one of these manuscripts is actually read and passed upon by one or more critics. Naturally, but a small proportion are accepted. In the judgment of a manuscript, both the artistic and commercial sides are considered, together with the present requirements of the catalog. All manuscripts, after acceptance, are placed in the hands of a competent corps of editors for preparation.



THE PRESSER ANNEX
1713-1715 Sansom Street.

In this work, to which Mr. Presser personally devotes much time and attention, he has the able assistance of Mr. Preston Ware Orem, under whose guidance most of the editorial work in this department has been done for many years. Mr. Orem is a graduate of the University of Pennsylvania, and prior to his connection with our company was a successful teacher, organist and conductor. More recent additions to the editorial department are Mr. Paul Bliss, a graduate of Princeton University, universally known through a great number of successful works in many branches of composition, and Mr. Frederic L. Hatch, also noted as a composer of piano music with long experience in editing and preparing manuscripts for publication.

After a manuscript composition has been accepted it may not, like a story, be sent to a type-setting establishment and later printed as a book or pamphlet, but must be studied by the head of the engraving department whose first care is to "lay out" the work in such a manner as will provide for its proper execution at the hands of a corps of engravers. Many details must be carefully considered in advance, to insure a proper balance as regards the number of pages and the best place to end each page. Few performers realize how much their convenience has been thought of before a piece of music is put in the engraver's hands. Mr. Henry Hessel has been at the head of this department for many years, and is qualified both by training and experience to obtain the best possible results. The engraving is done by a large corps of skilled men regularly employed as a part of the publication department.

"The Etude"

The Etude Music Magazine with a circulation of 200,000 exceeds that of all other musical publications of the United States combined. At first it was designed for music teachers, later it was broadened to include the work of the student and then all the musical activities of the home, college and studio. It is distinctly not a musical newspaper, but a musical educational magazine giving inspiration and advice upon study, lessons from master musicians, history, biography, articles for the music lover, and including a music section valued, at sheet music prices, during the year at sixty dollars. Journalistically and educationally it is "up-to-date" in the broadest sense of the term.

Most of the greatest musicians in all parts of the world have during the past few decades, contributed to its prestige. The scope of the circulation is international and there are many subscribers in Canada, Europe, Africa, Asia, Australia and South America. Thousands of names are still on the subscription list who became subscribers in the early years of the paper. It reaches the needs of the musical home in the hamlet as well as those of the big city musicians. Sixty-five tons of paper are used monthly in its manufacture.

The staff of The Etude is composed of representative musicians and teachers in many parts of the world. The editor, James Francis Cooke, has served in that position for sixteen years. During the past three years, Mr. Edward Ellsworth Hipsher, long a contributor to the publication, and a teacher of wide experience, has been Assistant Editor.

A Mail Order Music House

As soon as The Etude had gained a little headway, its subscribers and readers began to turn to Mr. Presser for music and for help in obtaining the most practical material for use in teaching. Mail orders, at first small and few in number, were handled so promptly and intelligently that a favorable as well as lasting impression was made; and the good will thus engendered rapidly grew. Its increase produced new customers while holding the old; and the history of the business of the company resolves itself into an endless and ever-increasing procession of satisfied patrons.

An Humble Start

Starting in a single third-story back room 40 years ago, a successful music teacher, determined to become a successful music magazine publisher, laid the foundation for a music publishing and direct-to-the-customer music selling business that to-day stands preëminent among industries of its kind in the world.

Without a single retrograde movement, the business that began in 1883 has pushed forward and has expanded until it now utilizes three large buildings with a combined floor space of 46,296 square feet, and carries an executive and clerical force of over 350 people.

What Happens to Your Order

The teacher, singer or music lover who sends an order to this House may not infrequently have but a hazy conception as to what actually must happen before the (very often) little order is delivered at the customer's address. That order, however, is only one of thousands reaching us every working day. To handle these orders, these must be a system of almost clock-work precision, else, remembering that scarcely any two orders are alike, confusion and delay would inevitably result. Years of painstaking study and supervision have evolved a method that has eliminated confusion and, as far as is humanly possible, practically guarantees the utmost promptness in the execution of all orders. However, this would be impossible but for two essential factors: first, a complete stock of the world's music in all known editions—not merely complete, but carried in quantities sufficient to meet the normal demand for an entire season; and second, a trained, competent organization of the best employees that are obtainable.

An Original Plan

Quite possibly a plan of Mr. Presser's, under which music for teaching purposes is supplied "on sale," returnable if not used, has been one of the leading feeders and supports to the business. Without question it has been of inestimable service to the teaching profession, bringing, as it does, to the distant teacher all the advantages of direct contact with a metropolitan stock of music.

Through all the years, from the time when the business was in its infancy to the present period of its greatest expansion, the dominant policy has been to give the best possible service to patrons. This policy has been kept constantly in view; and any apparent failure to carry it out is a source of great concern to our management. The perpetuity of any enterprise depends primarily upon this. This service has been satisfactory chiefly because of our intimate knowledge of the needs of the musical profession. Low prices, liberal credit and innumerable small services have also contributed to the upbuilding of the establishment. The manager is Mr. H. B. MacCoy.

The Wholesale Department

In proportion to the growth of our catalog, there has been a steady increase in direct sales to the Music Trade. This became so pronounced about 20 years ago that it became necessary to establish a Trade Department to handle that part of the business, distinct from the strictly professional orders and correspondence. This department has been a success and is now finding an outlet for a large percentage of the total sales. For several years it has been entrusted to the able management of Mr. John J. A. Kane.

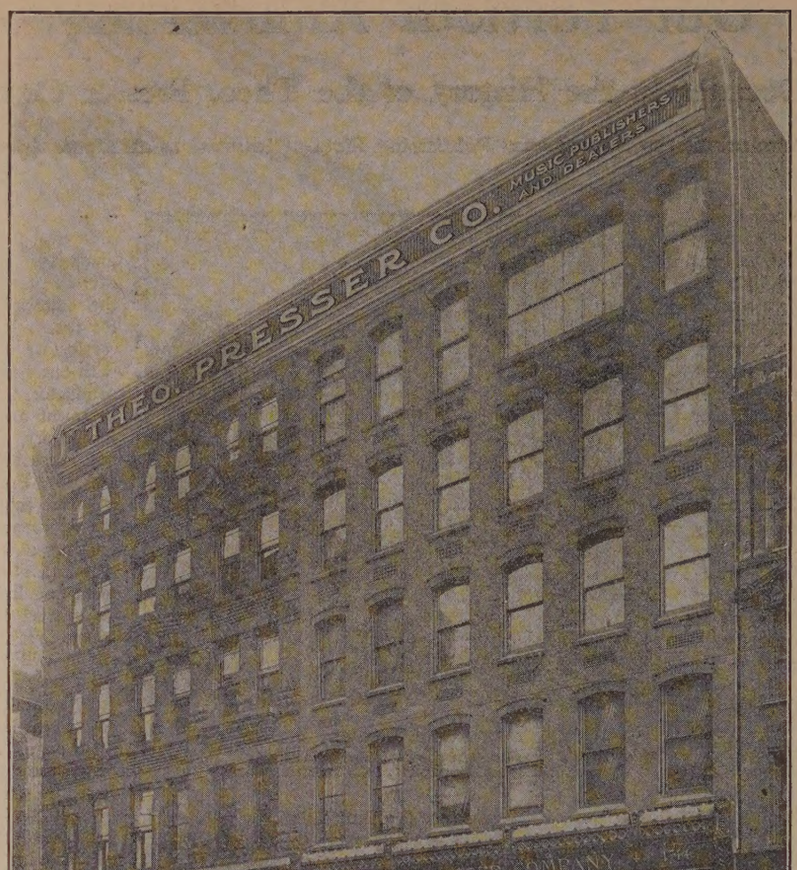
Retail Department

The Retail Department, under the management of Mr. John Y. Blaetz, has three large fronts, 1710-12-14 Chestnut Street, and during 1922 served upwards of 175,000 patrons. There are thirty trained employees.

This department has a well-equipped talking-machine department, and is the only complete music store in Philadelphia, where every want or need of the music-loving public can be supplied from a large stock fully representing the leading publishers of the United States and Europe.

The Charging and Shipping Department

This important department, which is entrusted with the final disposition of all completed orders, alone requires the services of 35 employees the year 'round. It is under the able and experienced direction of Mr. Robert McKinley, one of our many long-service employees; and the department takes efficient care of our out-going business, parcel post and express, averaging 1,100 packages per day, going to every city and hamlet in the United States. We are in constant communication with not less than 160,000 music teachers throughout the United States; and this includes almost every music teacher, every music school and school having a music department, every educational Catholic institution, missionaries teaching music throughout the world, every English-speaking country, and not a little of late going to Japan and China.



1708, 1710, 1712, 1714 CHESTNUT STREET

Department of Accounts, Cash and Subscriptions

It takes nearly 60 people to handle the details of book-keeping, cash receipts and the correspondence connected with this section. All the incoming mail is opened and read by the 15 employees in the Cashier's Office under the supervision of Mrs. S. D. McCallie. The accounts and their auditing are in charge of Mr. J. Rawlinson.

A GROUP OF PRESSER EMPLOYEES
Picture taken at one of many annual outings held in the gardens of Mr. Presser's Residence

This department keeps in close touc with the multitude of customers dealin with the House, from all parts of th world; and its task is by no means a sma one. The ETUDE subscription departmen under the direction of Mr. Paul Lacke bacher, takes care of all details connecte with the circulation of THE ETUDE. Th also is a large department with its ow exclusive and specially trained personne Each employee in this department has definite geographic division of the sub scription list, with its new names, renew als, changes of address, and other detail Through this system, it is possible to giv instant attention to any report of irregu larities or errors in addresses or deliveric

Advertising and Publicity

Efficient advertising is one of the mo prominent features of modern business met ods. What was once merely a means of a tracting local trade has been expanded t embrace the whole world. The Advertisin Department of THE ETUDE and the gener publicity work of the Company are in charg of Mr. John W. Drain, whose training in th business and whose experience in handlin this branch of it have placed the departmen on a high plane of effectiveness. The adve tising columns of THE ETUDE are not ope to any offers of a questionable nature; an no advertisement of tobacco or patent med cines are taken. Great discrimination is use in regard to all advertising offered, an nothing is accepted that may not be safe recommended to our readers. A special effo is made to have the leading music publishe represented in our advertising pages. The alone possess great value for every one inte ested in music. Another specialty of mu importance is the announcements of the lea ing Conservatories and Schools of Music, well as those of prominent teachers in t sections of the country. Manufacturers pianos and musical instruments of reliab quality are also regular advertisers in Th ETUDE. This department has charge of s the catalogs and circulars that we distri ute, reaching through these channels hu dreds of thousands of music buyers.

Social Features

In an organization embracing so mar individuals there is need for considerab welfare work, and this has not been ne lected. Although no branch of emplo ment is in the least hazardous, yet the are occasional mishaps or sudden illnesse for which provision is made by the insta lation of a rest room and an emergen equipment sufficient for ordinary case Happily, this equipment is seldom call into use.

The Presser Beneficial Association, of all employee for a small weekly assessment, pays sick benefits to t extent of half the regular salary during absence fro work on account of illness, and at the same time insur its members for half a year's salary in case of deat Under the same association's direction there is a "Savin Fund," in which most of our employees are depositor As the association is under no expense for operation, t profits from the sound investment of the fund, rangi from 6 to 8 per cent. annually, revert entirely to t credit of the depositors.

During the past few years the Presser Choral Socie with a membership of 60 employees under an experienc director, has performed a number of large choral wor and several light operas.

Annual vacations, commensurate with length of ser ice and with full pay, are granted all employees. On t same basis—length of service—there is a liberally grad ated semi-annual profit sharing plan applying to all e ployees with the House five years or mo This embraces about 80 per cent. of the enti force.

One of the features of the social li of the Theo. Presser Company is an A nual Outing or Picnic which, with t families of the employees, often brin together a group of five or six hundr people. Sometimes on an excursion the Delaware River, sometimes at Histo Valley Forge, but more often at t suburban home of Mr. Presser the events have become very popular.

INTERIOR RETAIL MUSIC STORE
1712-1714 Chestnut St. Philadelphia's Largest Music Store, Mr. John Y. Blaetz, Manager.

PHONOGRAPH DEPARTMENT, 1710 CHESTNUT ST.
Retail and mail order purchases of instruments and records are made through this department.

The pictures shown in this series of pages can indicate but very indefinitely the entire scope of the Theo. Presser Company's huge plant in Philadelphia. The camera has the fault of minimizing distances. Rooms that appear very large to the human eye dwindle before the lens of the camera. It has also been impossible to show in the pictures all the departments and the department heads. We are however very glad to present face to face some of our employees and heads so that our friends may get a glimpse of those who are serving them. Pictures of the printeries, binderies and other plants utilized by the Theo. Presser Company would in themselves demand an amount of space equal to that which has already been given to the departments in this issue.

A Famous Banking House Describes The Theo. Presser Co.

(The following is extracted from a lengthy article published in "The Corn Exchange," issued by the Corn Exchange National Bank of Philadelphia.)

VIEWED from any side, Theodore Presser has carved out a career altogether unique.

First, as a practical instructor in music, he has undoubtedly exerted a wider influence than any other man or woman of his time.

As a publisher of music he stands at the top, while as the founder and long editor, and for 40 years owner, of THE ETUDE, he has the satisfaction of being entirely in a class alone.

The Theodore Presser Company is a Philadelphia institution which tens of thousands of Philadelphians regularly patronize, but it is extremely doubtful if any one of them comprehends the magnitude of the concern or appreciates its extraordinary resources.

The first number of the journal ate up all his $250 of cash resources; but the idea in his head of making a magazine which should be a help to music instructors was worth more than all the capital the richest man could then have given him.

THE ETUDE was founded upon one great fact—to be a help or an instructor for those who teach or study music. Hence, whenever anybody bought a copy of it, the purchaser at once found in it instruction he could understand and apply.

But Mr. Presser decided that, in order to make his plan a complete success, he must begin to publish music as well as a music magazine.

How he has succeeded, if told in detail, would require a far more extended article than this can be made. The thing has been colossal.

The Presser Company not only sends its music into all the countries of the world, but in virtually all the towns of almost every nation on earth.

The Presser Company can sell you not only any one of thousands of pieces of music which that company has itself published, but also thousands of pieces of standard music which others in America and Europe have published.

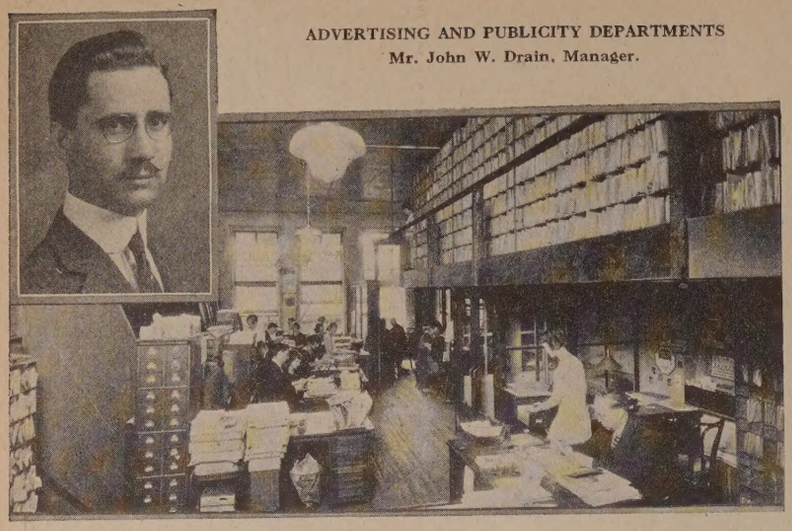
Philadelphia has little conception of the fact that on Chestnut Street near Seventeenth is a clearing house for standard music, unmatched anywhere.

A visit to that plant is a revelation. The tens of thousands who yearly walk into those great retail salesrooms on Chestnut Street—and last year 175,000 went there personally to buy—have not the faintest idea of what lies beyond the walls they see.

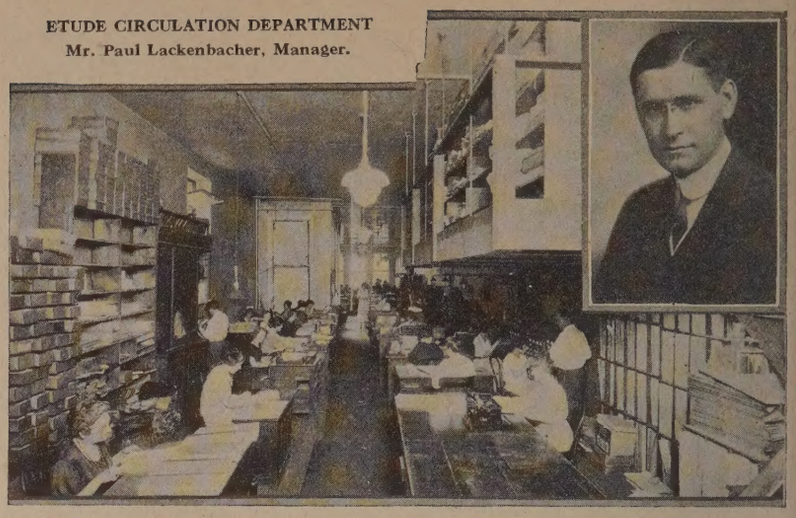
Napoleon said, "Beyond the Alps lies Italy," and one can accurately say that beyond these Presser walls lies a world of music.

MAIL ORDER DEPARTMENT
The largest department of the business
Mr. H. B. MacCoy, Manager, (portrait at left) Mr. John J. A. Kane, head of the Trade Department (portrait lower right)

ACCOUNTING DEPARTMENT
with Mr. D. W. Banks, Treasurer (portrait left) Mr. J. Rawlinson, Head Bookkeeper, (portrait right)



ADVERTISING AND PUBLICITY DEPARTMENTS
Mr. John W. Drain, Manager.



ETUDE CIRCULATION DEPARTMENT
Mr. Paul Lackenbacher, Manager.

Try to picture a stack of music six miles high. That is one thing which lies behind those walls. Another is sixty tons of metal plates from which Presser publications are printed.

Those salesrooms which the customers see are tiny compared with the 46,000 feet of floor space which the company utilizes for its 350 employees.

Every department is in the hands of an expert. Mr. Presser knows each end and all ends of his own business, but is not foolish enough to try to oversee personally every detail.

The Presser Company publishes sheet music, octavo music, and music books.

No Fads

Ask Theodore Presser why the business each month grows larger, and he will answer: "Because we deal in no fads. We publish only music which is of a solid character. It will be as good ten years hence as it is to-day. It is as fresh now as it was ten years ago. It is staple like pig-iron or wheat."

And right there you behold the secret of the success of Theodore Presser. He began, not by publishing THE ETUDE to cater to the jazz of 1882, but to promote good music that doesn't change.

Beethoven is Beethoven to-day and will remain Beethoven for centuries. The house which makes and handles music which lasts must grow bigger because the demand for it grows greater as the number of cultured people in the world increases.

Upwards of 3,000 letters pour into that music center every day, and of course about as many letters or mail packages must go out every day.

The mail order department is steadily on the upward curve.

How prodigious the total business of the company has become is indexed graphically by the catalog which now contains about 25,000 numbers.

To publish a sheet of music means that first somebody must supply the music. Hence it is that thousands of pieces of music are submitted to the Presser Company. How many pass the test? Only two in every one hundred. It seems a frightful fatality, but the wise man who heads that department knows that what is jazz to-day is forgotten to-morrow and will earn nothing but a deficit; whereas, what is solid and good, musically considered, must ever have a wide hearing.

Years ago, Mr. Presser wrote a book and published it. No other written by anybody in Philadelphia since Franklin penned his immortal Poor Richard has been reprinted so often. Mr. Presser's music instructor has been a best seller regularly for years.

Why? Because it makes instruction easy for a music teacher and for a music pupil. And it does it as well now as when first issued, and will be as good fifty years hence as it is to-day. Another example of the "pig-iron and wheat" quality of the Presser publication business.

THE ETUDE MUSIC MAGAZINE has a circulation exceeding 200,000 copies.

One feature of THE ETUDE MUSIC MAGAZINE is to publish pieces of music which, if sold as sheet music, would cost the buyer $60 a year, or $5 for every copy of THE ETUDE.

Its articles by world-famous musicians are often interesting to many who are not devoted especially to musical affairs.

High Integrity of Teachers

One of the extraordinary features of the Theodore Presser Company is its system of sending packages of its publications all over the land to schools and music teachers, where those desiring a book or a sheet of music may select it, pay for it and return the balance.

At the present time the company has out in this way music worth over $400,000. Losses are few from this source, which is high praise for the integrity of those who demand good music.

No visitor to Rome fails to go down into those cavernous, subterranean burial grounds. The catacombs are a wonder to all who see them.

In the Catacombs

They have their own catacombs in the Presser plant. The basements of the big buildings contain an unbelievably great quantity of music kept in stock.

There are rows of boxes reaching from floor to ceiling and stretching in corridors all over that vast space, and each box is packed with pieces of music.

There are scores of thousands in those catacombs, but any one may be brought forth for a purchaser in a minute, so carefully are the boxes numbered and systematized.

It is a curious fact that many pieces of music never grow old, indeed, some that are many years old have a larger annual sale than new pieces.

The war checked the importation of music, but the incoming tide is again rising.

The Presser business family is a happy one and well cared for. But the Presser customer comes first.

The owner of the largest chains of great American hotels always keeps this idea before his employees:

"The patron is always right."

So long ago Theodore Presser emphasized for his fellow-workers the essential of courtesy. The customer, right or wrong, must be treated courteously.

Sticking to an Idea

Theodore Presser Company supplies one of the best-known examples of the success which comes from first finding a great idea and then having the courage and industry to stick to it.

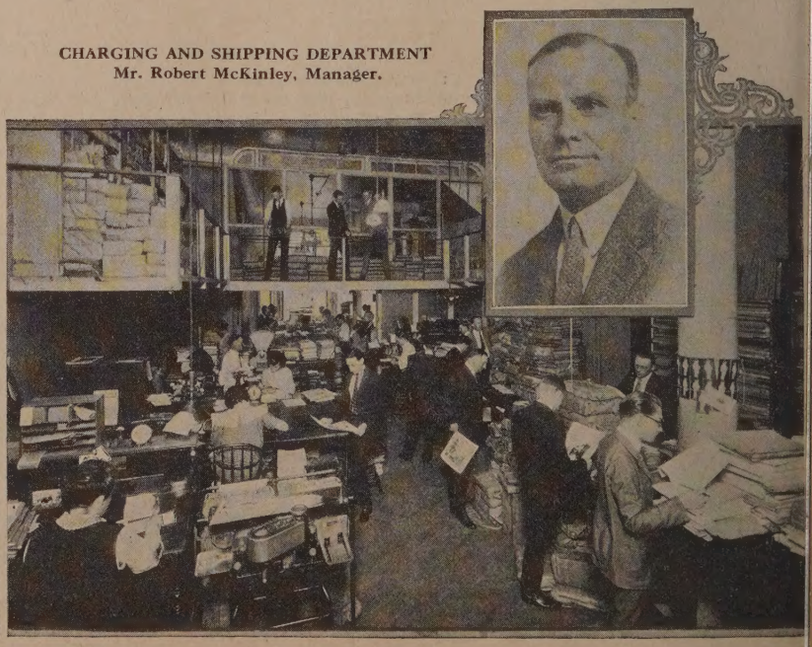
Here has been created an immense business in an exceedingly quiet yet persistent way.

Indeed, the very kind of music they publish, its lack of the cymbals and sounding brass variety, typifies the method by which the business was made great. Solid principles in music do not change any more than does the human taste for bread, which is now as keen as it was when Joseph had his famous corner in Egyptian wheat.

Visitors are always welcome at the home of "The Etude" and the Theo. Presser Company. It sometimes happens that our heads may be out of town or engaged in protracted conferences, but, whenever possible we are very happy to have the opportunity to welcome our friends personally. We want you to feel that this is your music store, with a personal desire to meet your every musical need, whether you live next door to us or over in China, twelve thousand miles away.

CASHIER'S DEPARTMENT
where the incoming mail and monies are received
Mrs. S. V. McCallie, Manager.

CHARGING AND SHIPPING DEPARTMENT
Mr. Robert McKinley, Manager.



A Chronological History of THE ETUDE Music Magazine and the Theo. Presser Company

1848, July. Theo. Presser born in Pittsburgh, Pa.

1864. Clerk in leading Music Store, Pittsburgh, Pa.

1866. Manager of same Music Store.

1869. Music Teacher in college in Ada, Ohio.

1869. Student and Music Teacher at Xenia, Ohio.

1872. Student at Boston, Mass.

1876. Head of Music Department of Ohio Wesleyan University, Delaware, Ohio.

1876. Founded "Music Teachers' National Association."

1878. European study at Leipsig, two years.

1880. Head of Music Department, Hollins Institute, Hollins, Va.

1883, October. Founded THE ETUDE at Lynchburg, Va., 3,000 copies in October and November issues; 5,000 of December.

1884, January. Established Music Teachers' Bureau for employment, later discontinued.

1884, June. Removed office of ETUDE to Philadelphia, 1004 Walnut street, third floor back, made the announcement—"Theo. Presser Music Publisher and Dealer. We are now ready to fill all mail orders for Music."

1885, August. The plan of sending a package "on sale" music to schools and colleges was inaugurated.

1885, August. ETUDE price raised to $1.50 per year.

1886, September. ETUDE office and business removed to 1704 Chestnut street, Philadelphia, with first floor retail store. Editorial corps formed.

1886, December. Printed 10,000 copies of THE ETUDE.

1886, December. First catalog of music publications issued. Opened a piano department, later discontinued.

1887, July. Purchased music stock of Martens Bros., N. Y., large dealers in imported music.

1887, December. 4,028 subscribers to THE ETUDE, employees 5. Number of publications 250.

1889, February. Purchased rights to Dr. Mason's piano technic. Issued the first book of his celebrated "Touch and Technic."

1889, June. Took over the publication of the Musical Art Company, N. Y. (Robert Goldbeck).

1889, June. Purchased the catalog publications of L. C. Gotthold, Philadelphia.

1889, July. Took entire building (three stories) 1704 Chestnut Street, Philadelphia.

1889, November. Purchased the octavo publications of W. F. Shaw Company.

1891, December. First announcement was made of the monumental work, STANDARD GRADED COURSE OF STUDIES, of which more copies have been used than of any other educational music work.

1892, September. The last volume of Dr. Mason's "Touch and Technic" issued.

1893, July. Removed to 1708 Chestnut Street, Philadelphia, in order to take care of fast increasing business, a building 22 x 150 ft., five stories high.

1893, September. The plan of sending "on sale" packages of new music every month, to teachers was inaugurated.

1893, December. Number of subscribers to ETUDE 14,944, number of employees 15, number of publications 1,715.

1894, July. Conducted Summer School of Music at University of Pennsylvania; large enrollment from every State in the Union. Teachers, Lecturers and Artists included—Dr. William Mason, William H. Sherwood, Dr. H. G. Hanchett, W. S. B. Mathews, John C. Fillmore, Louis C. Elson, Dr. E. E. Ayres, Dr. Hugh A. Clarke, Frederick W. Root, A. K. Virgil, Charles A. Anderson and Edward Everett Hale.

1894, December. Printed 20,000 copies of THE ETUDE.

1895, April. Purchased the stock of miscellaneous publications of the H. B. Stevens Co., Boston, Mass.

1895, December. First volume of the STANDARD GRADED COURSE issued.

1896, January. Purchased the name and goodwill of "The Musical World" from S. Brainard's Sons Co.

1898, October. Purchased part of the miscellaneous stock of sheet music of John Church Co., Cincinnati, Ohio.

1898, December. Subscribers to the ETUDE 34,403. Number of employees 38. Number of publications 2,372.

1899, January. Purchased entire miscellaneous stock of William A. Pond, New York, seven carloads—perhaps the best miscellaneous stock of sheet music and music books then available.

1903, October. The entire catalog of H. B. Stevens Co., Boston, was purchased, plates, printed copies and copyrights; 6,000 plates, including the works of such composers as Henry Parker, H. A. Norris and James H. Rogers.

1903, December. Purchased the buildings 1712-14, (five floors) 44 x 150 ft., double the size of building then occupied. Subscribers to THE ETUDE 73,341.

1904, March. Completed the removal of the business and ETUDE offices to 1712-14 Chestnut street buildings.

1905, December. Purchased building at 1713 Sansom street, directly in rear of Chestnut street building, connected them by a bridge across Ionic street and used it as an adjunct to the business. Purchased catalog of publications of M. M. C. Walker, Philadelphia.

1906, December. First building for HOME OF RETIRED MUSIC TEACHERS was obtained and opened on South Third street, Philadelphia. Purchased catalog of publications of Rogers and Eastman, Cleveland, Ohio.

The Sheet Music and Book stock of the Theo. Presser Company piled up in one pile would be over six miles high.

The pages of one edition of The Etude placed end to end would make a path ten inches wide from New York to San Francisco.

During the year The Etude prints in its pages and thus distributes 40,000,000 separate compositions.

1908, January. Published issue of ETUDE to commemorate 25th anniversary of ETUDE and business.

1908, September. Purchased the catalog of Standard Piano Studies of R. C. Schirmer, Philadelphia.

1908, October. Purchased building at 1715 Sansom street, Philadelphia.

1908, October. The business of Theo. Presser was incorporated as the Theo. Presser Co., in order to better perpetuate it. Shares of preferred stock owned by employees.

1908, December. ETUDE subscribers 130,217. Number of employees 119. Number of publications 7,074.

1909, November. Purchased catalog of song publications of Geibel and Lehman, Philadelphia.

1910, April. Purchased the building 1707 Sansom street, Philadelphia.

1910, August. Prepared to build at 1713 Sansom street. Purchased catalogs of music publications of I. V. Flager and The Home Music Co., Logansport, Indiana.

1912, April. The Presser Building,—Annex, an office building ten stories high, 1713-15-17 Sansom street, completed.

1913, January. Purchased the stock and catalog of music publications of John F. Ellis Co., Washington, D. C. Presser Home for Retired Music Teachers removed to Germantown.

1913, December. The present new building of the Presser Home for Retired Music Teachers was dedicated. Purchased the catalog of Songs and Octavo music publications of William Maxwell Music Company, New York; 4,900 plates, including works of such composers as Julian Edwards, W. H. Neidlinger, H. T. Burleigh, Harry Rowe Shelley, Homer N. Bartlett, S. Coleridge-Taylor and Charles W. Cadman.

1916, March. Purchased the catalog of piano publications of Lorenz Publishing Company, Dayton, Ohio.

1916, July. Established the "PRESSER FOUNDATION" to embrace different philanthropic undertakings.

1917, May. Purchased the catalog of music publications of E Witzman Co., Memphis, Tennessee.

1918, March. Opened Talking Machine Department at 1710 Chestnut street.

1918, December. ETUDE subscribers 217,805 Number of employees 269. Number of publications 16,200.

1921, January. Purchased the five-story building 1708-10 Chestnut street, giving in connection with original Presser Building, 1712-14 Chestnut Street, a frontage of 88 feet on Chestnut street and 145 feet deep to Ionic street, thus insuring for all time ample space and a central location for the ever increasing business of the Theo. Presser Co., and THE ETUDE MUSIC MAGAZINE.

1923, May. Department of Public School Music added to THE ETUDE.

1923, June. Purchased catalog of Brehm Bros., Music Co., Los Angeles, Cal.

1923, October. Fortieth Anniversary Issue of The Etude to commemorate the two scores of years of itself and the business. Number of employees 342.

SPECIALISTS IN THE ENGRAVING AND MECHANICAL DEPARTMENT
Mr. Henry Hessel, Manager.

PACKING DEPARTMENT

Theodore Presser

A Short Anniversary Biography

REALIZING that many friends of THE ETUDE would scarcely consider this fortieth anniversary number complete without reference to the work of its founder, the following short sketch is given:

Theodore Presser was born in Pittsburgh, Pennsylvania, July 3d, 1848. His mother was born in America; but his father came to America in 1820 from the Saar Valley, on the borderline between France and Germany, the territory changing nationalities with the vagaries of politics; war and fate. The little Theodore was brought up in a musical home. All of his brothers played instruments, one being an intimate of Stephen Foster on serenading parties. The parents were devout members of the Christian Brotherhood; and music and morals of high idealistic character created the atmosphere of the home.

In early life Theodore followed different mercantile and manufacturing pursuits. Being too young to enlist in the army at the time of the Civil War, he was chosen to mold cannon-balls in an iron foundry. His practical introduction to the business of music came at a very early age. The famous opera company of Max Strakosch visited Pittsburgh, and Theodore Presser, a lad of sixteen, was elected to sell the tickets for performances of "Norma," "Fra Diavolo," "Maritana," "Lucia," "Traviata," "Martha" and "Trovatore."

Early Years

This sale was conducted in a music store, the proprietor of which, C. C. Meller, was so pleased with the services of the young man that he engaged him later on as a music clerk. This was in 1864. Two years later Theodore Presser was manager of the sheet music business in the same store. He was at once fascinated by the business, and realized that he should know something of the art of music. He rented a piano and secured a teacher in the person of a Lutheran minister named Markstein. In 1868 he felt himself enough advanced in his music and general studies to enter Mount Union College, at Alliance, Ohio, where he remained for two years. He was then urged to go to Ada, Ohio, as a teacher in the newly established Northwestern Ohio Normal School (now Ohio Northwestern University), founded by Dr. H. S. Lehr. The following year he went to Xenia, Ohio, studying at the Miami Conservatory there; while he taught in the local college. He then went back to Ada, where he had a class of twenty-eight. Returning to Xenia, he taught for three years at Smith College. He spent one winter (1872) in Boston, studying with Stephen A. Emery, J. A. Hill, and G. E. Whiting. Dr. Eben Tourjée, the director of the conservatory, employed him as a teacher of sight singing.

Founding a Great Body

In 1876 he was engaged as head of the music department of Ohio Wesleyan University, at Delaware, Ohio. It was there that he called together the famous meeting of educators to form the Music Teachers' National Association, December 26th, 1876. In the addrses of welcome at this meeting, Dr. George F. Root, of Chicago (father of Frederick W. Root, and composer of "Tramp, Tramp, Tramp" and "The Battle Cry of Freedom") made the following statement:

> "Whatever may be the outcome of this meeting we all feel that Mr. Presser, of this place, deserves great credit for what he has done to bring it about; and, should it be a success and lead to similar conventions in other states, we shall remember that he bore the cares and labors of making the beginning."
>
> —*Reprinted from the First Annual Report of the M. T. N. A.*

Years in Europe

In 1878 he entered the Leipzig Conservatory, where he remained for two years, studying with Reinecke, Jadassohn, Zwintscher and others, and having for his companions among the Americans, George W. Chadwick, Templeton Strong, John W. Metcalf and Samuel Hermann. Upon his return to America, he became teacher of music at Hollins Institute, in Virginia, remaining at this post for three years.

Starting the "Etude"

Seeking a broader field for his ambition than college life afforded, he became imbued with the idea of the need for a real musical journal of an educational character. To put the idea into practice, he assumed financial obligations which would have discouraged any but the most optimistic. In 1883, in the little city of Lynchburg, Va., with what would now be regarded as a ridiculously small capital ($250), THE ETUDE was started. But back of this was a wealth of natural gifts, inexhaustible energy and practical experience. This won; and in spite of repeated urging on the part of friends to abandon THE ETUDE and resume his work as a teacher, in which he had been so successful, he persisted with his plan. After eight months of real "hard sledding" at Lynchburg, he received an unexpected remuneration for his servives previously rendered at a musical revival. This enabled him to remove to Philadelphia, where the struggle continued for years before there was an apparent evidence of success. In the end, the will and the determination not to recognize defeat won the battle; and after a few years the grilling combat became a memory and an inspiration to perform still greater tasks.

In the early years of the publication he did all the work of editing and publishing the journal, undergoing great privations. Shortly thereafter he was obliged to enter the music publishing business in response to numerous requests for music supplies. THE ETUDE, at the start, was purely a pedagogical journal designed for teachers. The music section was composed of exercises and the articles were pedantic. It gradually became a publication for students and teachers, and later a publication to include the entire musical home.

Practical Works

From the very start of the magazine and of the business, Mr. Presser has taken an unceasing daily interest in every detail. He has produced many works which have been widely approved by educators and have been used in immense quantities. These include

School of the Pianoforte.
- I. The Beginners' Book.
- II. The Students' Book.
- III. The Players' Book.

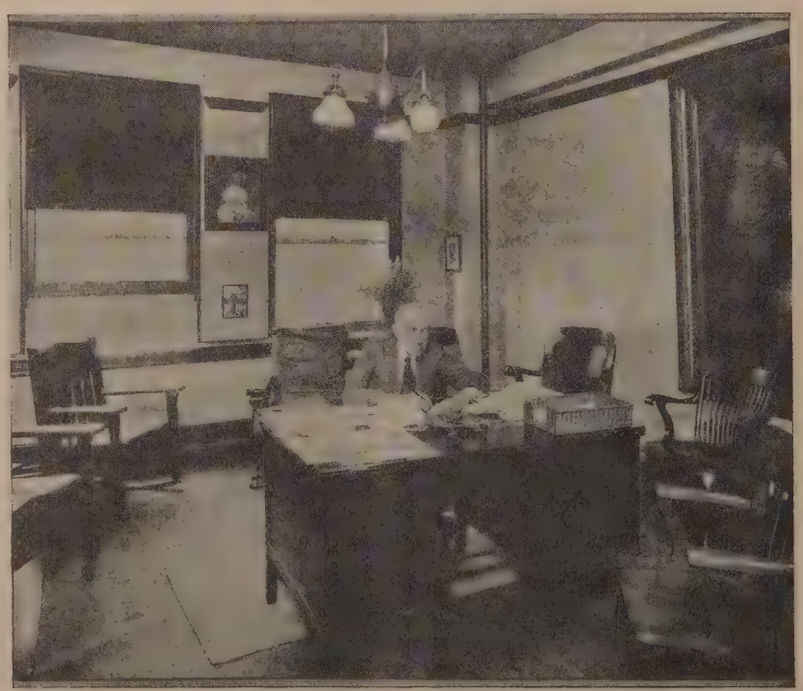
Polyphonic Playing.
First Studies in Octave Playing.
First Steps in the Study of the Piano.
Standard Graded Course.

In 1907 he founded the Home for Retired Music Teachers, purchasing a building in the old down-town residential section of Philadelphia. This Home was later moved to Germantown, Pennsylvania, where a really magnificent new building was erected in 1914. Realizing that his continually expanding philanthropies demanded the administration of a central body, he founded and endowed the Presser Foundation in 1916. This already embraces a Department of Scholarships, through which scholarships have been granted to colleges, who in turn administer them to individuals selected by the college; and a Department of Relief, which has given assistance to musicians in distress here and abroad. Other departments are in process of formation. The Foundation is administered by business, professional and financial men of the highest standing, independent of the Theo. Presser Company. It is national in scope and entirely non-sectarian in character, individuals of all denominations receiving its benefits.

The business of the Presser Company has expanded without interruption from the tiny one-room office at Lynchburg, and a small musical magazine, till it is now one of the largest musical enterprises in the world. While Mr. Presser points to the large number of men and women who have assisted him and generously distributes the praise, those who have been with him longest realize the meaning of the thought that "every great undertaking is but the lengthened shadow of a man."

A Personal Glimpse

As a man, the writer of this sketch has had a good opportunity to judge of him. Childlike in simplicity of nature, full of hope and trust, he looks to God as a benevolent Father to whom he owes all reverence and worship, and upon his fellow-men as having every claim upon his needed assistance and sympathy. Fond of little children, and watching with tender interest the gradual development of their powers, he is never happier than when in their society, drawing them out in conversation or wandering with them through blooming gardens listening to the songs of birds, or watching the unfolding of flowers. Simple in his habits and tastes, with a passionate love for nature in its variations of beauty and harmony, and with a heart quickly responsive to every call of humanity, he lives to do good in his day and generation, and is a fitting type of what the teacher of music should be. We can hope that years of usefulness lie before him, and that his laurels may never wither, but fade only in the light of that higher crown with awaited the patient worker, who, when called home, carried his sheaves with him.



MR. THEODORE PRESSER
Mr. Presser has been at his office daily and "all day" with a few intermissions and vacations during forty years.

Keys to Service

The business policies created by Mr. Theodor Presser and continued by the Theo. Presser Com pany have been based upon a thorough understand ing of the educational needs of the musical profes sion. Strict economy in production, a liber attitude toward the customer, the greatest possib rapidity in executing orders, accuracy in caterin to the special requests of the purchaser, combine with invariable courtesy have been the bunch service keys which have opened the door of succe to the Theo. Presser Company.

The company has continually in its employ staff of musical educators, men a women who by their practical succe in teaching, performing, and in co position have won wide recognitio This staff considers all material to published in relation to its actual ne in American musical education work. It is in continual consultati with many of the greatest musicia of the world, specialists in all fiel It answers thousands and thousan of questions yearly upon teaching a musical problems. It aims to bu up the strongest possible policy securing the most needed works a preparing them for the widest a promptest introduction.

Combined with this, is a lar organization of executives and cler selected by the founder from ma parts of the country for their e ciency in carrying out the strong pl and policies of the company.

The aim is to make this enterpr an institution of service to the mu lover, the student and the professi and not merely a business.

ANNUAL SUBSCRIPTION, $2.00

THE ETUDE

OCTOBER, 1923 | Single Copies 25 Cents | VOL. XLI, No. 10

Forty Years and What They Mean

"How have you spent your years?" asks Father Time of everyone.

Years in themselves mean nothing.

It is how we spend them that counts.

One man may spend his years in the Almshouse sorting rags, another in the counting house playing with millions, another in the schoolhouse making citizens, another in the studio making masterpieces which may outlive the pyramids.

The spending of years is the art of life.

THE ETUDE has spent FORTY years in endeavoring to help in the musical development of the times, particularly in America.

Glorious dividends have come to us, in recognition from the musical world at large and from countless subscribers everywhere.

Music has leaped ahead in our country, possibly ten times as fast during the past ten years as during the entire previous history of the new world.

FORTY years ago the magnificent pioneers of the art were just beginning to raise their hands to their brows and look off into the wonderful future that was to follow their efforts.

MacDowell was a youth of twenty-one who had just come back from his early triumphs in Europe. Puccini, Paderewski and Strauss were still unheralded young men. Max Reger was a boy of ten. Hofmann, Gabrilowitsch, Hambourg, Bauer, Rachmaninoff and Ganz were little children, Grainger, Cadman and Stokowski were babies in arms; and Zimbalist, Galli-Curci, Courboin, Werrenrath, Levitski, Elman and Hempel had not yet started upon their earthly adventures.

A few months before the birth of THE ETUDE Richard Wagner passed on to his Walhalla.

Verdi had still nearly twenty years to live; and his masterpiece *Falstaff* was not produced until THE ETUDE was ten years old.

The phonograph of Edison was then a new and curious toy. The radio, the X-ray, moving pictures and the flying machine were still the dreams of madmen. Some "fool" was trying to devise a trolley car and a "horseless" carriage.

The new Renaissance was coming. Inventions too marvelous for the imagination were springing up everywhere. New lands were being opened. The Orient and the Occident were shaking hands. Stanley and Livingston were thinking of penetrating darkest Africa.

At such a time and under such a propitious star THE ETUDE was founded in a little city in Virginia, by a college music professor who staked his all to get the project under way.

The main idea of THE ETUDE from the start was to help, to help as many as possible. Its first issue carried the names of ten other contemporary musical publications which the founder strongly urged the readers to purchase. None of these publications exist at the present time; but many excellent ones have continued their work.

THE ETUDE caught the fine spirit of Karl Merz and John S. Dwight, those splendid pioneers of American musical journalism, and has been fortunate in continuing this spirit until this day. The Founder took up the torch from able contemporaries and predecessors; and it has been his pride to hold it aloft through FORTY years.

THE ETUDE has gone forth to homes and schools and studios all over the world. It has tried to build, to lift up, to entertain, to live up to the doctrine that music is the food of the soul and that life is better, higher and nobler for those who in the right way make music a part of their lives.

The success of THE ETUDE is by no means to be credited to the efforts of one man but to a small army of the ablest musicians, critics, writers and music experts of the times. We are grateful to them. There are scores of great men, such as Mason, Emery, Lang, Mathews, Liebling, Bowman, Huneker, Sherwood, Elson, Ayres, Jervis, Thaper, Root, who we wish might have been spared to join in this jubilee of the publication to which they devoted such valuable time and interest.

THE ETUDE, as we have said, came at a fortuitous time. The population of the United States has more than doubled during the last FORTY years. With this vast growth THE ETUDE took pride not merely in supplying material for the highly-trained students of the large cities but also for the students of teachers in all parts of our glorious and ever-expanding commonwealth.

Enjoying the friendship and support of the foremost musicians of the time all over the world, THE ETUDE rejoices in the peculiar character of its work. It is not "high-brow." It is not made for a kind of "holier than thou" clique with the absurd idea that the more obscure, remote and exclusive an article or composition may be the nearer the reader or the performer comes to musical sanctity.

We print compositions by the score that are easily understood and readily played by beginners. We do this deliberately, because we have found from FORTY years of experience that the people who start to buy THE ETUDE for these pieces invariably climb the ladder until

Undreamt of Forty Years Ago

Orchestra in the city of Toyah, Texas (population 1000), symbolizing the enormous spread of musical interest in comparison with the wilderness of the "Wild West" of half a century ago. Similar orchestras are being created everywhere in America.

they reach a point where nothing but the great classics satisfies them.

In fact it is this phase of THE ETUDE that has, perhaps, enabled it to help in carrying musical taste to hundreds of thousands of homes, helped in building ambitions, hopes, establishing the careers of countless young men and women who are now the real backbone of the enormous musical advance in our great country. This is a privilege and a joy.

There is hardly a better way in which to close this long editorial than to call the readers' attention to the picture on page 659. It shows an orchestra organized by a ranchman and his wife in Toyah, Texas. FORTY years ago the Indians listened to the wail of the coyote on the very site where the fine public school building shown in this picture now stands. To-day in a town of 1,000 there is a capable orchestra of sixty-five men, women and children. It is not the Philadelphia Orchestra, not the Boston Symphony, not the New York Philharmonic; but these people, in their own orchestra, are making their own music in their own way; and we shall not say that movements of this kind are not of almost equal importance with those of the metropolis. The real musical spirit of our land is not in Carnegie Hall nor in the Auditorium, but in Toyah, Texas, and in scores of similar centers from Bangor to San Diego, and Seattle to Key West.

A Master Lesson

ESAU played the slide trombone with more exopthalmic joy than any dusky descendant of the African veldt we have ever heard. Each brazen note pealed forth with the soul of Esau exalted to the earnestness of Gabriel. Every spare moment in the day found him with the trombone pressed to his lips. Nighttimes he kept it under his bed.

Once Esau's teacher, who also hailed from Georgia, visited him and found the pupil practicing. We overheard a lesson, which was pedagogically so much finer than many we have heard in so-called high-class conservatories that we recount it here. During the lesson Esau was mute save for trombone toots and blasts and intermezzi of uncontrollable, joyous laughter.

"Mawnin', Esau. Look here, boy. What you all doin'? Call dat practicin'? Humph! You done gone play dat same note over 'bout a hundred times. Yas, I know it says it dere in dc music; but how come you ain't use yo' haid? Ef you can walk there ain't nothin' more to learn about walkin'. You jes naturally walks. Dat's all. What you want to learn is to dance. You got to learn to buck and wing on that tube. You ain't never gone to learn to dance by jes walkin'. You's afeard to buck and wing. 'Fraid you gone to fall down an' bust yo' haid. Gimme that trombone. Now play this lak I do. That's right. Of course yo' make mistakes; but if yo' spen' as much time trying to buck and wing as yo' been spendin' walkin', yo' gonna get up in the secon' line in de band. Stop! Stop! What kind of noise is that? Yo' got blinders on yo' ears. Yo' got to taste music with yo' ears, boy, just like yo' tastes chicken with yo' mouf. If it don't taste right, try another bite till yo' satisfied. 'Tain't no use yo' blowin' on that tube like yo' blowin' up an automobile tire. Remember yo' makin' music, not jes makin' wind."

Kubey Rembrandt Photo.

The Editor's Desk

Mr. James Francis Cooke, editor of "The Etude Music Magazine," for sixteen years feels it a real honor to greet the vast audience of enthusiastic readers and friends of "The Etude" upon the occasion of the Fortieth Anniversary of the very extensive educational work founded four decades ago by Mr. Theodore Presser. We take this occasion on behalf of the founder and the large staff of co-workers to express our most sincere appreciation to Etude friends, the musical profession, the music trades and the music press in all parts of the world, whose generous support, able assistance and enthusiastic interest has made our success possible.

Requiem

THE ETUDE pays reverent tribute to our late President Warren G. Harding. His death, the announcement of which has come just as we are preparing to celebrate one of the Jubilees of THE ETUDE, has cast a pall over the entire nation. His early practical interest in music and his long journalistic career led us to feel a kind of fraternal bond toward the White House. The strain of a great work, honestly undertaken and prosecuted with fine zeal, proved too great a load for our chief executive whose imposing personality, genial manners and statesmanship were admired by citizens everywhere. Fortunate we are in having a strong successor at this hour.

President Harding was always willing and glad to go out of his way to give his influence to worthy musical projects.

In Full Swing

THE musical season is now "in full swing." Some people never grasp the meaning of this idiom. They never get into full swing. Drop a plummet on a line and let it swing. It may swing an inch or it may swing three feet. The knocker in a bell may swing within a fraction of an inch of the surface of the bell. The bell will not ring until the knocker is in full swing. It takes almost as much effort for the student and the musician to be in partial swing as in full swing. Nothing less than full swing counts.

It often happens that three-quarters of an hour of practice will fail to accomplish what one hour might do easily. Get in full swing. Give enough time to lessons. Results will come to you if you get in full swing and keep swinging long enough.

CHOPIN knew his *metier*. He knew that his field was with the piano and not opera, ballet, the symphony or vocal music. He wisely kept away from all other forms of musical art, except in a few instances. Of his songs only two are remembered, and his orchestral accompaniments to his concertos are by no means masterly. What we keep out of, quite as much as what we get into, plays a large part in our success.

IF Paderewski has proved nothing else to the world he has brought forth the fact that a musician may rise to great heights in other callings than his own. Paderewski, Diplomat, and Paderewski, Pianist, are both history.

WHO says we have no musical heritages? Many of the signers of the Declaration of Independence were keen musical enthusiasts. Francis Hopkinson was our first composer of note. Washington was a great lover of the stage and music. Franklin made an instrument for which Beethoven and Mozart composed pieces. Thomas Jefferson and Patrick Henry were both practical musicians and performers.

CONCERT managers are already pointing to enormous "booking" for the coming season, indicating a banner musical year.

"A MERRY heart doeth good like a medicine," runs the proverb. We never can have too much merry music.

Fortieth Anniversary Prophecies and Greetings

World Famous Composers, Teachers, Critics and Interpretative Artists Have Something to Say About Music Forty Years from Now

Henry T. Finck

Noted Music Critic, Author and Philosopher

WEAT kind of music will the readers of THE ETUDE ten to forty years hence?

They will listen to the operas of Mozart, Wagner, zet, Verdi, Gounod, Massenet, Humperdinck, Puccini l other composers—some of them American—who will expectedly appear.

They will listen to the choral works, the organ and no pieces of Bach; the symphonies and sonatas of ethoven; the orchestral works of Tchaikowsky, Schu-nn, Brahms, Dvořák, the early Strauss, Liszt and ny others now in vogue; the songs of Schubert, Franz, humann, Brahms, Grieg, MacDowell and dozens of ers; the piano pieces of Chopin, Schubert, Beethoven, ch, Liszt, MacDowell, etc., pretty much the same as day!

Then, I do not believe in the power of the cacophonists sweep away the melodies and euphonies of the past h their "futuristic" dissonances.

Dear me! No, I do not; most decidedly I do not. e cacophonies in which a group of vain men in each ntry are now indulging are nothing but a species of al mathematics, which does not in the least interest tuine music lovers and never will interest them.

Some of their new harmonic combinations will prob-y be utilized in the future by genuinely creative com-ers, masters of melody and euphony, but that's about only thing really futuristic about the hideous combi-ions that are at present being inflicted on concert rs. Readers of THE ETUDE four decades hence will be annoyed by them. Such aberrations of taste never long.

s regards the achievements of THE ETUDE, I cannot better than quote what I wrote in the Prelude to my st book, *Musical Progress*.

I rejoice in its large circulation as I do, for instance, hat of the New York *Times*, which eloquently refutes current notion that the public wants nothing but ationalism and trash.

THE ETUDE has from the start, in 1883, eschewed ationalism and trash. While not avoiding anecdotes, onal details and biographic romances, it is mostly erned with the serious problems which confront mu-ns, teachers, pupils and lovers of music in general. es not seek the patronage of musicians by printing pictures accompanied by flattering notices of their arances, but has lifted itself to its present promi-e entirely by uncommercial tactics. In his influence he musical education of the American public, Theo-Presser stands second only to Theodore Thomas." other country has a periodical just like THE DE. It is an unique creation. There have been flattering imitations of it, but they fell far short of their model. Nearly all the great musicians of the last four decades have written for it or spoken for it to interviewers. Most of the critics, too. The best of these articles, reprinted in book form, would make more than a hundred volumes, easily. Huneker's best book, *Old Fogy*, appeared first in THE ETUDE; so did my best book on the tonal art, *Musical Progress;* there was material enough for another volume.

Personally, I have enjoyed writing for THE ETUDE more than for any other magazine, because I knew that what I said would get serious attention from a very large audience.

Cecile Chaminade

Distinguished Composer and Pianist

The question as to the future of musical art—what may be our art in 1960—is somewhat embarrassing. It would be a very brave person who would prophesy what might happen in such a world as ours, at such a distant date.

We are all traveling in a strange and feverish epoch which is the fatal result of the great cataclysm. The mental activity at this time is overpowering, almost abnormal; but nothing seems stable or profound. A new work or style seems hardly to be born before it is out of fashion because of its successors. We are marching toward the unknown which no one can foresee. What will be the dimensions of the human brain forty years hence? The future only can answer this.

It is with all my heart that I join with its friends in sending my warmest congratulations to THE ETUDE upon the occasion of its fortieth anniversary. I know of the enormous importance of this interesting publication and of the debt of musicians to it, for its services and inspiration to art workers.

X. Scharwenka

Distinguished Composer, Pianist and Pedagog

(The following is from a note of congratulation sent to the founder of THE ETUDE, Mr. Theodore Presser.)

From friendly quarters I hear that THE ETUDE which you founded, and which you have brought up to such great and well-merited success, is going to celebrate its fortieth year of existence.

Permit me, dear Mr. Presser, to express to you in my name, as well as in the name of many other musicians, the heartiest wishes and also thanks for the important and successful service which you have given to pedagogy and its representatives, in such a broad way. I also beg you to accept my sincerest wishes on your seventy-fifth birthday. I hope that you will be able to do your benevolent work to the music world for many years to come.

M. Moszkowski

Eminent Composer and Pianist

It is impossible to prophesy in any way as to the future of the pianistic art in Europe. There is absolutely nothing as yet that is stable; and this must be reflected upon the progress of the art in America.

I really can consider myself one of the first readers of THE ETUDE; because, since a few years after its first publication, I began to read more or less regularly the instructive articles which every issue contains. My congratulations upon its fortieth anniversary are therefore particularly cordial. The American musician owes much to THE ETUDE, and this unquestionably has had a great bearing upon the prodigious progress which music has made in your country, especially during the last ten years.

I. Philipp

Professor of Pianoforte Playing at the Paris Conservatoire

What will forty years bring forth in the art of piano playing? What will our art be in 1960? It is of course impossible to foresee. We have had our Liszt; and the musical world exclaimed, "This is the *ne plus ultra* of the art of the piano. Then came the Titan, Rubinstein, of whom was said, "Nobody can go further!" After this we have had Paderewski, Moritz Rosenthal and the magician, Ferrucio Busoni. Shall we go further yet? I must confess that I do not know.

Permit me at this time to state that for years I have been filled with admiration for THE ETUDE. It is admirably conducted, always interesting, and must have been of immense service to musical art in America.

Charles Marie Widor

Eminent French Composer and Organist

La Musique, is it in a state of progress or in a state of decadence? Those who view purely sensory effect as the ultimate aim of music will contend that we are progressing. Those, on the contrary, who seek, in the art of music, ideas and their highest development, will feel that music is retrogressing.

"Has music reached its pinnacle?" I am asked. Certainly. It reached its pinnacle with Mozart, afterward with Beethoven, afterward with Wagner; and it had reached it with Bach. You see, musical progress is a long succession of pinnacles.

Will music transform itself during the next forty years? Who can tell? The understanding of acoustics has progressed so greatly during and since the world war that we can comprehend new conceptions of tonal masses developed through new means. The fact that we can play with certain sound waves so as to isolate them, magnify them or weaken them in their vibratory

intensity, will transform the sound and tone color of our instruments.

It remains to be seen, however, whether the human ear can be developed so as to be able to grasp the finer vibrations and thus keep step with the progress of acoustical science. As yet we are scarcely able to perceive the eight or ten octaves of tone waves; and others caught by wireless telegraphy escape us entirely. Is this a matter for regret? I hardly think so. The persistence of this aerial song above our heads would trouble our sleep in hopeless manner.

Sergei Rachmaninoff

Eminent Russian Pianist and Composer

(*Mr. Rachmaninoff, at the solicitation of "The Etude," gave his opinion upon this subject some time ago; and it is reprinted here together with a telegram of congratulation just received.*)

Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music. Melody is music—the integral foundation of all music—since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said: "Music—that is Melody—and words thereto, ah, that is the whole world!" Melodic inventiveness is, in the highest sense of the term, the vital goal of the composer. If he is unable to make melodies which command the right to endure, he has little reason to proceed with his studies in musical composition. It is for this reason that the great composers of the past have shown such intimate respect for the peasant melodies of their respective countries. Rimsky-Korsakoff, Dvořák, Grieg and others, have returned to them as natural springs of inspiration.

The Futurists, on the other hand, openly state their hatred for anything faintly resembling a melody! They clamor for "color" and "atmosphere," and by dint of ignoring every rule of sane musical construction, they secure efforts as formless as fog, and hardly more enduring.

In the word "modern," I do not refer to the Futurists. I have little regard for those who divorce themselves from Melody and Harmony, for the sake of reveling in a kind of orgy of noise and discord for discord's sake. The Russian Futurists have turned their backs upon the simple songs of the common people of their native land, and it is probably because of this that they are forced, stilted, not natural in their musical expression. This is true not only of the Russian Futurists, but of all the Futurists of almost all lands. They have made themselves outcasts, men without a country, in the hope that they might become international. But in this hope they reason amiss; for if we ever acquire a musical Volapuk or Esperanto, it will not be by ignoring the folk music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by an apotheosis of eccentric individual expression, but by the coming together of the music of the common people of every land, as the "voice of many waters" from the seven seas of the great world.

TELEGRAM: Please accept my sincerest congratulations upon the occasion of the fortieth anniversary of THE ETUDE, and my cordial wishes for the continued success of that publication.

Arnold Schönberg

Foremost Representative of Modernistic School in Europe

On the occasion of the fortieth anniversary of your journal, I take pleasure in sending you herewith as a greeting, my answer to the questions that you have asked. Prophesying is a very difficult matter, especially if one stresses the fact that the prophecy must be made in advance and that it ought to come true. The task is made easier, however, by the fact that the prophet is not without honor, save in his own country (and that beforehand), so that he does not risk losing much.

In spite of this, I do not venture to answer your question directly, as you put it; but, adopt a slight variation in which I do not ask if we have attained the greatest perfection and method of development, but if one is likely to believe or question it independent of the circumstances, and to this my answer is: In another forty years some persons will rejoice in the fact that the climax of perfection has been reached, while others will lament over the decline and the decadence. Of the first group some will maintain that we may rest content, while others will seek new laurels in further progress. Among the advocates of decadence only a small number will admit, just as to-day, that their own lack of talent and distinctive character is the only indication of that decadence; and even that minority will take good care not to admit this openly. The larger and more fanatical number of those who support the idea of decline will, on the other hand, exclude themselves from the general and complete decadence and will undertake to appear as the only ones who recall the splendor of bygone days. Moreover, most persons are also likely to believe them, although all can see that the latter only remember the greatness of earlier times, because in those days there were also such persons to whom the incompetence in creative ability left but one possible expression and one possible thought: The lamentation over the creative incompetence of the others.

(At the special request of Mr. Schönberg, we reprint his original letter in the German language.)

Zum 40-ten Jahrestag der Begründung Ihrer Zeitschrift sende ich Ihnen gerne als Gruss hier meine Antwort auf die gestellten Fragen: Prophezien ist eine sehr schwere Sache. Insbesondere, wenn darauf Gewicht gelegt wird, dass die Prophezeiung in Voraus erfolgt und dass sie eintreffen soll.

Erleichtert wird diese Aufgabe jedoch, dadurch, dass der Prophet ohnedies im Vaterland nichts gilt und das schon in Vorhinein, so dass er also dabei nicht viel zu verlieren riskiert. Trotzdem mag ich es nicht wagen, Ihre Frage direkt so zu beantworten, wie Sie sie stellen, sondern nehme eine kleine Abänderung vor, indem ich nicht frage, ob man die grössere Betriebsamkeit und Vollendung *erreicht* haben wird, sondern ob man das unabhängig von den Tatsachen *glauben oder bezweifeln* wird. Und darauf lautet meine Antwort: Auch in 40 Jahren wird ein Teil der Menschheit darüber jubeln, dass der Gipfel der Vollendung erreicht ist, während ein anderer Teil den Niedergang, die Dekadenz bejammern wird. Von den ersteren werden einige meinen, dass man nun ausruhen könne, während andere neuen Lorbeer in weiterem Fortschreiten werden suchen wollen. Von den Anhängern des Niedergangs wird genau wie heute ein nur kleiner Teil annehmen, dass ihre eigene Talent—und Charakterlosigkeit das einzige Merkmal dieses Niedergangs ist; und selbst dieser Teil wird sich wohl hüten das öffentlich zu bekennen. Der grössere und fanatischere Teil der Niedergangsanbeter hingegen wird es verstehen sich selbst aus sonst der allgemeinen und vollkommenen Dekadenz auszuschliessen und im Gegentell als die Einzigen zu scheinen, die an den Glanz verschwundener Zeiten erinnern: und das werden ihnen die meisten auch glauben, obwohl alle sehen könnten, dass jene an die Grösse früherer Zeiten nur dadurch erinnern, dass es auch damals eben solche gegeben hat, denen die Unfähigkeit in schoepferischer Hinsicht nur eine einzige Ausdrucksmöglichkeit und nur einen einzigen Gedanken gelassen hat: das Jammern über die schöpferische Unfähigkeit der Anderen!

Mödling den 12. Juni 1923.

ARNOLD SCHÖNBERG.

By Albert Spalding

Noted American Violin Virtuoso

It is more than an ambitious task to venture a prediction on the position of the violin world, some thirty or forty years into the future. It would perhaps be presumptuous, and futile to do so. But a study of present conditions, and a proper perspective of past ones may reasonably formulate a hope of the paths to be traveled and of the aspirations to be realized. Let us face frankly, for a moment, present and past conditions. What are they? What do they represent? In what are they lacking?

First: *What are the present conditions?* Gratifying in actual attainment and still more brilliant in promise. The progress of the player, the teacher, and the student has been, and is, nothing short of miraculous in the quick results obtained during the brief space of time which has elapsed since its modest beginning.

Second: *What do they represent?* They represent initiative, vigor, talent, perseverance, mastery of nearly all technical problems, keen sensitiveness to new sensations, and above all a devotional interest in all the details of craftsmanship.

Third: *In what are they lacking?* They are lacking in a broad vision of what the art of music really means. The aggregate focus of the violin mind in America is too narrowly directed on the details of execution; admirable details these are, and very necessary ones; but as profitless, if the wider outlook be lacking, as rhetoric without intellect, as energy without guiding impulse, as motion without rhythm.

There is nothing significant or inspiring in hearing a performance of even the most excellent technical perfection unless it glows with the life and meaning which only a superior intelligence can give with conviction. I am not seeking to minimize in any way the importance of technical details. They have been, and rightly so, our first problems. We have met, and are meeting them with brilliant success. But let us not forget that they are details, and only details.

The violin world in America of 1953 or 1963, will, hope, and believe, be concerned with far more vital a significant problems. It must, if it is to have any for and any meaning in the world of music. Creative wor from an American pen, or for that matter from any pe will revolutionize and reverse many present traditio And the America of a Winslow Homer, a Sargent, Whistler, a Poe, an Emerson, and a Walt Whitman, m confidently hope and expect great American compose as well as interpreters, if they be true to their ide and patiently devoted in developing their undoubt talents.

A Letter from the Leipzig Conservato

The Conservatory of Music in Leipzig takes very s cere interest in the anniversary which THE ETUDE celebrating this year. For many years we have follow with great interest the musical progress of Philadelph We must fully acknowledge the great service T ETUDE has rendered to the musical life. Our relatio to America have always been very intimate. The Ame cans who have come to Leipzig, since the foundation our institute in 1843, were very numerous; and we ha always accepted these students with a special kindne It is with sincere pleasure and gratification that we remember Mr. Theodore Presser's presence among during the year of 1878, when he entered as a pu Our relations to his enterprise have been especially c dial through this, and it is needless to say that the C servatory of Leipzig desires to be one of the first congratulating him.

We heartily wish THE ETUDE good luck in the futu

STEPHEN KREHL,
Director of Stud

Get Pleasure!

By D. L. Ford

By entering earnestly into whatever work is to done.

By trying, each time you play a piece, to find in some beauty that was hidden before.

By sharing your musical achievements with others

By working out the technical problems of your pie so well that in their performance you may lose yours in the enjoyment of their musical message.

By doing the simpler things exquisitely rather t struggling through others beyond your ability.

By trying each day to add at least one bit to y knowledge of music.

By doing your work so well that you may be pr of it.

A Musical History Intelligence Tes

The following are answers to the Fifth Series Questions prepared by Eleanor Brigham. The qu tions appeared in THE ETUDE last month.

1—Wagner, 2—Tartini, 3—Schumann, 4—Sullivan, Richard Strauss, 6—Paganini, 7—Massenet, 8—Beetho 9—Brahms, 10—Meyerbeer, 11—Paderewski, 12—Mo 13—Bizet, 14—Verdi, 15—Bach, 16—Debussy, 17—Men sohn, 18—Elgar, 19—Gluck, 20—Donizetti, 21—Ar Foote, 22—Rubinstein, 23—Puccini, 24—Haydn, 25—Sa Saëns, 26—MacDowell, 27—Clementi, 28—Dvořák.

MUSIC is an important element of modern cultur refining social influence, a subject about which few c vated persons nowadays are willing to be thought ig ant or indifferent; an art which in one way or ano actually interests more thousands of people, more o pies their thoughts, more ministers to their enjoym than any science, or than most branches of literature learning. —DWIGH

THE ETUDE'S FORTY-YEAR-OLD MOTTO

"He who mingles the useful with the agreeable bears away the prize."—Horace

This motto was on the first page of the first issue of The Etude. It has been one of the guiding stars of the publication fo forty years and to-day it sets a new stand ard for the greater era of usefulness com bined with entertainment into which w know The Etude is entering.

A Momentous Musical Meeting

Thomas A. Edison and Lt. Comm. John Philip Sousa Meet for the First Time and Talk upon Music

America's Most Famous Inventor and America's Most Famous Musician Give Highly Interesting Opinions Upon Important Musical Matters

The Honor of Presenting this Extremely Interesting Conversation Has Been Reserved for the Fortieth Anniversary Issue of THE ETUDE Music Magazine

EARLY in May of this year two men of strong individuality and epoch-making achievements, both well-known to each other, both keenly interested in the other's work, shook hands for the first time and discussed the subject in which they were mutually concerned. Lt. Commander John Philip Sousa, U. S. N. R. F., born in Washington in 1854, and Thomas Alva Edison, born at Milan, Ohio, in 1847, are two personages whose names are known throughout the world as are few other Americans. Both of them are intensely American in their ideals and thought. Both are exceedingly simple in their manners; and both are vigorous in their attitude toward life.

The great inventor, whose discoveries have virtually revolutionized so many phases of life, can be appreciated only when one contemplates what the world would be without the incandescent electric light, the trolley car, the kinetoscope, the phonograph or any one of his thousand inventions for the benefit of man. No man in any age has done as much in a lifetime to contribute to the advancement of civilization. He is called the man with the fifteen billion dollar brain, because that amount of money is now probably invested in his inventions. The phonograph alone put music upon an entirely different basis. Its influence upon the development of the art makes Edison the greatest living factor of our time in the advance of music.

The Concert Hall and the Laboratory

Comparatively few people ever have seen Mr. Edison; while millions have seen and heard the March King on his numerous trips to all parts of the world. Commander Sousa's magnetism, genius, lovable personality and remarkable versatility in music and literature—to say nothing of producing compositions which have been adopted and played by the entire world—are known to all. Few living people have been seen by so many individuals, the world over, as the famous conductor. Because Mr. Edison's life, on the other hand, has been spent for the most part in the laboratory, we may be pardoned for attempting a verbigraph of the great inventor, revealing, perhaps, something which may not be caught by the camera.

On meeting him one is first astonished by the extreme buoyancy of his step and his bearing. Many men with one-quarter of his years might be proud to imitate his youthful approach. His large head and twinkling eyes give the immediate impression of intense vitality. His smile and his candor—a kind of beautiful frankness—relieve one at once of the awe that his great name conjures up in the mind of the average man. His vocabulary is unusual in extent, as might be expected, but he inclines to the simplest words in his structure of sentences. His knowledge of the multifarious details of his large range of business enterprises is uncanny. Shrewd and alert in his judgment of practical matters, his ease and sincerity are such that it is hard to realize that one is not talking to some highly respected member of his own family. His deafness is a slight obstruction to intercourse, but his mind is so incessantly active that he makes no concern about what others might consider an affliction. On the other hand his hearing for music is miraculously acute. He hears music with a definiteness far beyond one with a normal aural sense and is continually able to point out to musicians discrepancies in vibrations.

Mr. Edison and Mr. Sousa greeted each other like old friends and soon swung into a most interesting conversation upon music. At times they disagreed rather emphatically, but for the most part their opinions were alike.

Making Musical Interpretation Immortal

Lt. Sousa laughingly commented upon the fact that the invention of the phonograph and the later development of the talking machine had carried his music where even his much traveled band could never reach. "You have made the art of the musician immortal, Mr. Edison, by preserving the interpretations of the great performers. What the printing press did for the composer, you have done for the instrumentalist, the singer and the conductor. Your invention, which has been developed along many different lines, has enabled the public to buy musical interpretations as it may buy repreductions of great paintings, except that with the sound reproducing machine the very individuality of the artist is retained in a way that seems to be very near to a resurrection of his art every time a record is played. The effect of hearing a record of a performer who has passed on, such as Caruso, almost gives me the shivers. Only a few years ago it was impossible for the public to hear more than a few of the world's great artists. Now, thanks to your genius, these artists can be heard in the humblest homes."

"But," insisted Mr. Edison, "the public taken as a whole is very elementary, very primitive in its tastes. You see I am in a somewhat enviable position. I am different from you, Commander Sousa. You know music in one way and I know it in another. I know nothing about musical notation and have never tried to learn. I am glad that I don't know. I try to form my own opinions. If I knew music by the same mental processes in which you know it, I would be afraid of getting into a kind of a rut. Ruts—they are the things we have to avoid, if we want to do original thinking. As I said, the public is very primitive in its tastes. My object is to reach the greater number with the most wholesome kind of an appeal. The world is an immense area. A few people like the most advanced music—very, very few. The Debussy fanatic thinks that because he likes Debussy, there must, of course, be thousands and thousands who do. He would be amazed if he knew on what a little musical island he is standing. You could hardly see it on the great musical map of the world. All the world wants music; but it does not want Debussy; nor does it want complicated operatic arias. I know at my own expense. Sometimes out of four thousand records advertised all up and down the land, some made by men and women of very great reputation, the public deliberately selects for its own, some simple heartfelt melody, sung by some comparatively unknown singer, and demands this in such quantities that we have a hard time manufacturing enough. There is no closed corporation in music, no group controlling musical taste. The public wants what it wants; and it does not hesitate to let its wants be known. Why should it be forced to have complicated music when it cries to have simple music?"

SOUSA AND EDISON AT THEIR FIRST MEETING

Melody the Basis of Human Appeal

"Melody is unquestionably the basis of all popular musical appeal," remarked Commander Sousa. "We live in a day when some composers seem to be ashamed of melody. If they write a sequence of interesting tunes, they seem to want to hide their heads and apologize for being human and uncomplicated. Beethoven certainly took no such pose. With him, it was melody first, as his sketch books testify; but he developed his melodies in heavenly manner."

"Quite right," remarked Mr. Edison. "I have accomplished one thing that few musicians have done. I have secured a vast number of melodies and have listened to thousands of them in quest for material. You would hardly believe the number that I have heard and analyzed. Commander Sousa, very few real tunes are ever created. Most of the tunes are copies of something else. In going over thousands of humorous songs, for instance, in search of worthy stuff, I found that for the most part they were written largely to only nine tunes."

"That is better than Mark Twain gave the Drama," interrupted Commander Sousa. "Mark Twain used to insist that there were only six original plots."

"Why should there be such a scarceness of real tunes?" continued Mr. Edison. "My son is a mathematician, and I recollect that he attempted to estimate the number of possible changes from which tunes could be made. If I remember rightly, he found out that there were something like 400,000,000 possible changes."

"The number is infinite," Commander Sousa agreed.

Composers Don't Realize Opportunities

"Then why under the heavens," asked Mr. Edison, "don't we have more original material? The composers, themselves, don't know what opportunities they have. Why I used to reverse some tunes that we had upon the records and the results were surprising. We played them backwards and some of the reversed tunes were far more interesting and charming than the originals."

"Possibly they went through a process of reformation for the sins of plagiarism," commented Commander Sousa.

"People are continually looking for boundaries, limitations; they actually clamor for ruts," Mr. Edison went on. "Think of it! When the moving pictures were first put upon the market, thousands predicted that we would run out of subjects in no time, and that the public would soon tire of the pictures. There are thousands who keep on saying that now, with about as much sense. They seem not to be able to see beyond the boundaries they erect for themselves. The world and human nature know no boundaries. The Drama has gone steadily since the first plays of Savages, and will continue to go on. So will moving pictures. So will music. Only, why under the sun, don't the composers give us more original tunes?"

"The melodies that the public usually likes best are those in which it can join," commented Commander Sousa. "Because of this, American music, which is less complex, has gained a strong hold upon the public imagination here and abroad. Everyone likes music; but many are kept away from the study of the art because of artificial complexities invented by the pedants. More melody and less pedantry, would be a good motto for most American composers."

The Human Sense of Hearing

"Yes, the love for music seems to be inborn," assented Mr. Edison. "I cannot understand the man who does not like music. It is reported that a famous New York millionaire paid a noted violinist $500 to move to a distance on an ocean liner, because the financier did not like music and did not want to hear him playing in a nearby cabin. Such an instance seems abnormal to me, and I cannot comprehend it."

"It is a good thing that the world is not made of people with such musical inclinations," laughed Commander Sousa. "If it were, I would soon have to go out of business."

"Well," reflected the great inventor, "the human sense of hearing is a most wonderful thing and differs immensely in different individuals. I remember the case

of a pianist who was engaged to play for me. He was a man possessed of the so-called normal hearing. During the course of one composition he struck a note that was very defective in harmonics. I called his attention to it, but he did not hear the defective quality and it was not until I was able to prove the weakness of the note by means of scientific apparatus that he would admit that he had not heard properly. Musicians hear so much music that they hear superficially. As age approaches, the human ear inclines toward lower tones, tones with longer vibrations. In the ear there is a cluster of little rod-like bristles called the "rods of Corti." These get gummed up and lose in vitality; so that it is only in youth that very high music is enjoyed. Take the violin, for instance; I enjoy the violin immensely, but I cannot enjoy the E string. It grates upon by ears terribly; and I know that there are thousands like me."

"No doubt," smiled the conductor. "Perhaps you have heard, Mr. Edison, of the famous story of Mehul, the French composer who lived in Paris until the early part of the last century. He wrote an opera in which there were no violins. Their place was taken by the violas. Gretry, one of Mehul's contemporaries, attended the performance. In the middle of the opera the absence of the violins got on his nerves and he left the opera house shouting, 'Good Lord, I would give 10,000 francs for an E string.'"

"That is just what I mean," nodded Mr. Edison. "Ears are different. On the whole, however, the very high vibrations are less appealing than the lower ones. The diaphragm of the ear is touched by a little bone which is adjusted by means of a little muscle, about a quarter of an inch in length, which accommodates itself to the vibrations as they are received. It is known as the tenor tympani. Very violent high vibrations have an effect upon this organ, which can give excruciating nervous pain. The scraping of a knife upon a plate is one instance of this. We had at one time an apparatus here in the laboratory which gave 32,000 vibrations or thereabouts, a second. Its effect upon everybody was almost paralyzing."

Compromises in Pitch

"The human ear has to be satisfied with compromises in pitch," added the composer. "We speak of our instruments being in tune. What we mean is that they are as nearly in tune as the human ear and the conditions of temperature and so forth will permit."

"Precisely," joined in Mr. Edison, "and more than this, many of the instrumentalists persistently play out of tune and do not notice it. This is particularly the case with the violinist, who rarely plays accurately in tune. He thinks he does, but he doesn't. What he really does is to make a stab for a note, hit it, perhaps within fifteen or twenty vibrations, and then make a lightning-like correction with such deftness that the auditor is usually not aware of it. Of course, he occasionally may strike the note right in the center but it is usually an accident if he does. I am not speaking of amateurs, now, but of professional violinists."

"I know just what you mean, Mr. Edison, because I was a professional violinist myself for years before I became seriously interested in the possibilities of the brass band. In mass effects, however, where a great many instruments of the same kind are collected, the proportion of those that do strike the notes approximately accurate is so large that the discrepancies are cancelled and a body of players is likely to sound more in tune than solo performers. Strictly analyzed, however, no band or orchestra is ever in perfect tune. No one knows this better than the man who has stood before a concert band for over thirty years."

Piano Only Rarely in Tune

"I am glad to hear you say that, Commander," remarked Mr. Edison. "So few musicians realize it, though they of all people ought to know it. Moreover, no violinist can play octaves in absolute tune. It is humanly impossible, because the ear cannot accommodate itself to correcting two different pitches at the same time. The piano is for the most part only approximately in tune. I don't mean from the standpoint of the tempered scale, but steel wire is steel wire, and immediately after the piano is tuned, it commences to get out of tune. Temperature alone will do this. There is a vast difference in pianos. The best pianos of the best makes stay in tune much the longer. With them the timbre holds much longer."

"Singers sometime sing wonderfully in tune," interrupted Mr. Sousa. "I have known some who seemed to find it impossible to get off the key."

"Ah! Singers are a different matter entirely," asserted Mr. Edison. "That is, singers who sing as they should and do not pattern after others. The worst offense in singing is the tremolo. It is horrible. Why in the world do singers do it? The public does not want them. They ruin records. The public demands first of all a good, clean voice, that is, a voice without frills, with lovely quality, and capable of singing the chromatic scale with perfect intonation. A number of years ago I had representatives collect test records of singers in Europe. I did not want the compositions; I wanted the voices. Consequently, the records that were forwarded to me were records of scales. Only one singer of all that were sent to me had what I would term a perfect voice. This man lived in Italy. I cabled to have him come to America. Three days later he was dead and buried. The public wants, more than anything else, fine tone and fine diction. What good is a song if one cannot understand the words?"

A Human Message

"The real artist has a human message," Mr. Sousa joined in, "a message that will move his hearers and must first of all be understood. This is appreciated very quickly by the audience, and the response to a well-delivered, understandable number is always immediate."

"That is just what I mean," agreed Mr. Edison. "It is human to want the musical outline first. This, however, is often lost in extremes of dynamics which the artist affects. Pianists pound until the instrument loses its character and becomes a roaring mass of conflicting vibrations which have no musical effect upon the auditor—merely a confusion of sounds. I have a keen sympathy for the elementally-minded man who longs for something he can comprehend. We all have our likes and dislikes. Somehow I have never cared for Chopin and Mozart; whereas I am devoted to Wagner. *The Ride of The Valkyries* is a source of constant wonder and delight to me."

The Public Loves Wagner

"I can understand your love for Wagner," said the famous conductor. "The public loves Wagner and demands his works constantly. He is a most melodious composer. I can understand your attitude toward Chopin whose appeal is largely pianistic. With the exception of a few of his works, they are not effective away from the keyboard; but I cannot agree with you about Mozart, whose compositions give me keen delight. Furthermore, they are beautifully simple."

"Well, I cannot explain it; but I have never cared for Mozart," calmly reflected the great inventive genius.

"Do you believe that the ear is more important than the eye in education?" asked Commander Sousa.

"No," replied Mr. Edison. "The eye is more important. Light travels quicker than sound, and the eye absorbs ideas instantly. It is my firm conviction that a large part of education in coming generations will be not by books but by moving pictures. I have tried this out in experiments with children; and the results have been astonishing. Children don't need many books; when they are shown how to do things. They can learn more by certain kinds of moving pictures in five minutes than they can by the usual kinds of books in five hours."

The great inventor grew contemplative as though looking far into the future. "The combination of music and motion pictures is tremendous, epoch-making. Its expansion, through the introduction of fine symphony orchestras in the great motion picture houses, is but the natural development of the age. The effect of such a combination is nothing short of tremendous. It is one of the most powerful influences for good in our commonwealth. Let us hope and pray that it may always be in the hands of people who will realize their responsibilities to mankind and to posterity."

Important to Remember

By Katherine K. Brown

Most of the power in playing is derived from the big bunches of muscles lying in the upper arm, shoulder and back. Even the softest tones are controlled by them; that is, by the upper arm and shoulder muscles. All that the forearm probably does is to fix and relax the finger tension. Otherwise the forearm is always the servant of the upper arm. The wrist is generally relaxed. The hand and finger combined carry the arm-weight, which means, whatever weight you lever against the key before relaxing. The upper arm always takes up, or catches, the weight instantly when it is to cease. Every finger tension must be followed immediately by Relaxation, the Normal Condition.

Music and Organized Labor

Written for the Etude

By Samuel Gompers

President American Federation of Labor

In common with the rest of the population, the members of organized labor are showing an increasing interest in music. More and more they are becoming familiar with good music and the works of the world's great composers. That they are doing this is, I think, in no small measure due to the organized labor movement.

Organization under the banner of the American Federation of Labor has given millions of the nation's workers more leisure and more money to spend on the finer things of life, of which good music stands high. The increased wages which the labor movement has brought to the workers has enabled them to purchase pianos and other musical instruments to a greater extent than at perhaps any other period in our history, so that now the high-grade piano is no longer the most exclusive possession of the rich or well-to-do. Higher compensation, which has come to the organized workers, has also enabled them to attend good concerts and in many instances to give their children a musical education.

With the increased leisure which organization has won have come wider opportunities to enjoy music; and that these opportunities are being taken advantage of is not open to dispute. In our large cities as well as in smaller places, many among the audiences at fine concerts are from the ranks of the workers.

The educational work which has been done for music in recent years is bearing fruit; and the new generations which are growing up are learning that appreciation of music is a thing of which to be justly proud and that music can add immeasurably to the joy and enrichment of human life. I believe that the workers are learning this as well as are those from other walks of life.

It seems to me that it is an excellent thing for the nation and the people as a whole that this interest in music is growing; and I hope that it will result in greater appreciation and support of American music and the work of American composers. At one time we were almost wholly dependent upon Europe for our music and our best musicians; but the situation is now changing, and American music is beginning to take the place to which it is entitled. If the nation gives American music the support which is its due, there is no reason why America should not lead in music and musical appreciation, as it now leads in the production of the finest of artistic pianos.

A NEW AND IMPORTANT SERIES OF LESSON-ARTICLES

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Basic Principles in Pianoforte Playing

Secured Exclusively for The Etude by Interview with the Famous Virtuoso Pianist

JOSEF LHÉVINNE

THE possibilities of the piano have been a matter of continual development. The highly developed instrument of to-day is the descendant of many attempts at perfection. When Bartolomeo Cristofori, in the early years of the eighteenth century, sought to improve the keyboard instruments he was manufacturing, he found that it was necessary to start out upon an entirely new line of attack. The instruments of the time (clavicemabli, harpsichords, etc.) were limited in expression because the wires were plucked with quills, much as a zither is played. By inventing an instrument in which the wires were struck with hammers, instead of being plucked, he made a distinct departure. He called it the Forte-Piano, because it could play both loud and soft. Later, doubtless for euphony, it became the pianoforte, and then the piano. But it could do far more than play loud or soft. It permitted the production of different classes of sound quality within its range. These are controlled by touch; and it is because of this that one of the basic problems of its use is the matter of touch, with which we shall have a great deal to do in this series. Rubinstein called the pedal "the soul of the piano." But the pedal can be used like a soul in purgatory or like one in paradise. The finest pedaling in the world, however, is worthless unless the student is familiar with the basic principles of touch.

Things of First Importance

"Before entering the discussion of the matter of touch or technic, however, let us consider first of all the most important thing, a good foundation in real musicianship. Certain things can not be skipped in the early lessons without appearing to the enormous disadvantage of the student in later years. Possibly here is the greatest waste in music teaching, poor or careless instruction in the earlier years. The teacher of beginners is a person of great importance in all education, particularly in music. In Russia the teacher of the beginners is often a man or a woman of real distinction. The work is not looked upon as an ignoble one, worthy of only the failures or the inferior teacher. These teachers are well paid. Of course, in America you are developing many teachers of beginners who have had real professional training for this work; but in the past there must have been some ridiculously bad teachers of elementary work, judging from a few of the so-called advanced pupils whom I have been called upon to teach.

"The folly of paying a teacher a considerable fee for instruction that should have been given at the very beginning, is too obvious to comment upon. Surely a practical people like the Americans will rectify this.

Things that Cannot be Skipped

"A complete knowledge of notation should be drilled into the pupil at the first lesson. It is all very well to sugar coat the pill for the lively American child; but the musical doctor must see that there is no needed ingredient left out of the musical pill.

"The pupil, for instance, must know all about notes. He must be able to identify instantly the time value of any given note, its name on, above or below the staff. When I first came to America, seventeen years ago, I gave some lessons. I find now that in the interim, there has been a great advance in methods of early instruction in America; but many students still indicate the most superficial early training.

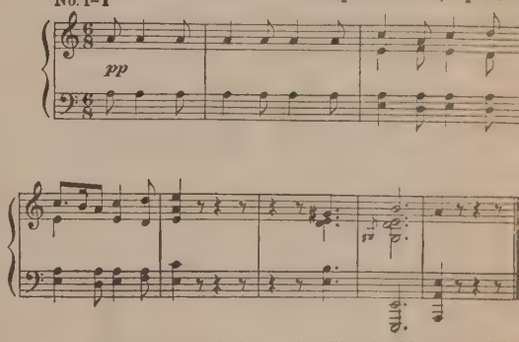
Indifference to Rests

"One indication of this is the indifference to rests. Rests are just as important as notes. Music is painted upon a canvas of silence. Mozart used to say, "Silence is the greatest effect in music." The student, however, does not realize the great artistic value of silence. The virtuoso whose existence depends upon moving great audiences by musical values knows that rests are of vital importance. Very often the effect of the rest is even greater than that of the notes. It serves to attract and to prepare the mind. Rests have powerful dramatic effect. Chaliapine has an instinctive appreciation of rests; and any one who had heard the great Russian's recitals, knows that his rests are often as impressive as the tones of his gorgeous voice. Indeed, poise in music is often largely a matter of the correct observance of the full value of rests.

"Sometimes it takes courage, seemingly, for the student to value a rest properly. He has the feeling that the audience is impatient and that he must go on playing. There must be sound. The composer, in creating the composition did it with a distinct design in mind. That is the element of balance and symmetry which is natural to art. The student who plays a half rest with the value of a quarter rest, destroys this artistic symmetry. The audience unconsciously feels this, and the work of the student does not please.

"The following may be cited as examples of the dramatic value of rests. The first is from the *F Major Ballade*, of Chopin. Hurry over this rest at the end of the composition and the value of a beautiful art work is destroyed.

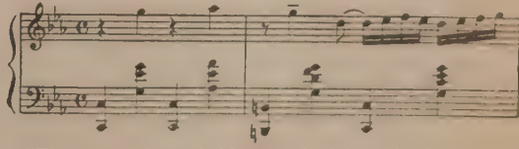
No. I-1 **Chopin Ballade, Op. 38**



"The second example is from the Chopin *Nocturne, No. 13, in C Minor*. Here the rests are in the right hand. "But the left hand continues to play," you say. Of course, but nevertheless you must feel the rests. If you were singing this beautiful melody, or playing it upon the flute or the violin, you would have to feel the rests. I don't know what it is; but when you have that feeling in your mind you will bring it out in your playing, and your playing will be correspondingly more beautiful. There are thousands of passages of similar intent, in different pieces.

"One remedy is to imagine the melody as heard from an instrument of different quality from the piano—say the Oboe, or the French horn. Another remedy is to play each hand alone, strictly observing the time and feeling the rests. This excerpt from Chopin makes a most excellent example; and the pupil who practices it religiously for a little while, will gain a new respect for rests.

No. I-2 **Chopin Nocturne, Op. 48, No. 1**



"The reader is probably surprised by this time that I have taken up so much time with something that is not music at all, but silence. Well, it is upon such "little" things that all really important artistic progress must be based. Take the matter of note alterations. There are really three forms of staccato; but the average careless student either does not know about them or he plays all forms in the same identical manner.

The first form with the point

is the shortest. This might be represented as cutting off

Josef Lhévinne, born at Moscow, 1874 was a pupil of Safonov at the Moscow Conservatorium. His debut was made in 1889, with the Beethoven *Emperor Concerto* (Rubinstein Conducting). In 1895 he won the Rubinstein Prize at Berlin. His playing attracted the attention of noted pianists everywhere and his success has been emphatic here and abroad. He made his American debut in 1906. His subsequent tours have been so successful that he has permanently settled in this country.

ree-fourths of the value of the note and leaving only ne-quarter, thus.

The second form is the dot,

hich cuts the note in half, thus.

The third form is the dot and the dash,

hich slices off only one-quarter of the note and leaves ree-quarters to be played, thus.

his touch is sometimes called portamento; and it has very distinct and important effect. These conceptions re general. They must not be taken too literally.

Developing Rhythm

Before leaving these elements of musicianship, I feel incumbent to point to the need for a fine development f rhythm. American students are capable of wonderul rhythmic development; but they have been limited in eir opportunities. They hear jazz and ragtime from orning to night, and come to learn one rhythm and one ythm only. They should be taught early in life, all rts of rhythmic designs. They should be taught that e rhythm must remain, although the moods may vary e rapidity of the tempo. They should be taught to evelop a rhythmic sense like the gypsies.

"It is very hard to teach rhythm. It must be felt. It contagious to a certain extent; and for that reason the udent who attends concerts and who hears fine rhythms on the various mechanical sound-reproducing machines, s distinct advantages.

"Duet playing, with a strong, vigorous musical indidual, is one of the best ways in which to "catch" ythm as one might catch the "measles." Rhythm is fectious. A Strauss waltz under the baton of the Valtz King, or a Sousa March under the baton of the Iarch King, never failed to sway thousands.

"It is next to impossible to describe what rhythm is. is by no means entirely a matter of accents. I have nown pupils to play the Schubert *Marche Militaire,* ith every accent in the right place, and yet it sounded ke a march of wooden soldiers, instead of live ones. jerked and bobbed and banged and seemed to be evoid of the spring and snap that a good march should ave.

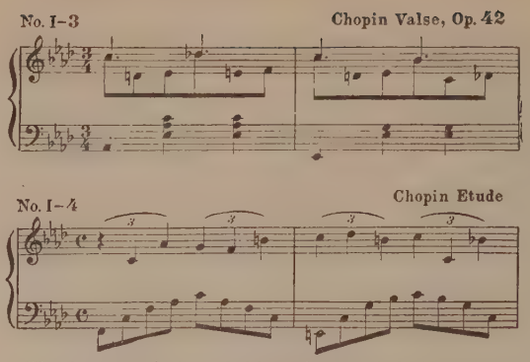
"The rhythmic design should, almost invariably, remain ven though the movement itself changes in tempo. Some udents preserve a rhythm all right at a certain tempo, ut lose it entirely at a slower or a faster one. A good orrective is to ask them to think of the swinging pendum. Fast or slow, the swing is identical, unless it is sturbed by some foreign body.

Hear Rhythmic Music

"The reader must have patience if I seem to proceed owly; but I can not leave the subject of rhythm witht a full consideration of all the best ways of developing . Nothing puts me in a worse mood than the student ho does not play in rhythm; because rhythm is spirit music, the most human thing in music. Some look on it as a trifle. It is about as important a trifle in usic as are the engines on an ocean liner. Because e Bohemians, the Hungarians, the Spanish, the Polish nd the Russians seem to possess it instinctively is not much a matter of heredity as that they have heard ythmic music from babyhood. Therefore, the student ould hear all the rhythmic music possible.

"Another good plan is to accompany older and more ythmic singers and violinists. Above all things, do ot imagine that playing in time and observing the cents methodically is all that there is to rhythm. A ve rhythm may be observed with the time changing ery few measures. The audience soon knows whether is a living thing which the performer is creating, mething with the pulse of the life-blood of music runng through it. Make your rhythms live and your playg will live and be beautiful. Finally, you will be able play two rhythms at one time like the following:

Example III.



"In the next section of this series we shall discuss certain very direct phases of the work of the student—not so much in their bearing upon general musicianship as in their relation to the keyboard."

Studio Notes

By Louis G. Heinze

METHODS come and go. Principles (ideas) remain and go on forever.

To thoroughly understand a passage means half the mastery of its physical difficulties.

Perhaps you hear what your teacher tells you; but does it reach the brain?

So long as the teacher is obliged to spend time in correcting errors, the lesson is partly lost. The pupil should have the lesson so prepared that the teacher may use all the time to the proper purpose for advancement to new material.

To produce a good tone, merely finger exercises will not suffice. The correct view of tone from within can only be reached by song singing.

Pupils say I "can't" do this or that, when they really mean "won't" or "don't." Correct this attitude by saying I "will."

Play less—think more.

Thinking over a difficulty once is more valuable than playing it over many times, unless you can do both at the same time.

Arouse interest in a pupil, which is the first step in developing an ideal student.

True or False? Can You Decide?

By Lynne Roche

SCHUMANN won his future father-in-law's consent to his marriage by a lawsuit. —true false

Leoncavallo's most popular composition is the *Intermezzo* from "Cavalleria Rusticana."—true false

The highest tone recognized by the average ear has about 40,000 vibrations per second. —true false

Schumann-Heink was born in Poland. —true false

Mendelssohn's *Elijah* was first performed at the Birmingham (England) Festival, in 1846. —true false

Teresa Carreno was known as "The Valkyrie of the Piano." —true false

Bach was the greatest of all composers for the organ. —true false

Thalberg was Liszt's only competitor for favor as a pianist. —true false

Der Freischütz was the first of the great Romantic Operas. —true false

The Symphony is the highest form of instrumental music. —true false

The Gavotte is a dance of the Scottish highlands. —true false

Mozart has been recognized by all subsequent composers as their superior in genius.—true false

French music is characterized by elegance and delicacy of expression. —true false

Monteverde was the first to use the dominant-seventh chord. —true false

Handel and Buononcini were the "David and Jonathan" of composers. —true false

Maud Powell was the greatest of violinistes. —true false

The Bassoon is the "Clown of the Orchestra." —true false

Melba, at her prime, possessed the most perfect voice of her generation. —true false

Dixie was written by a northern man. —true false

Daily Health Exercises Especially Devised for Music Teachers

By John P. Labofish

MODERN life is unhealthful enough for most people, and exceptionally so, for musicians, with their close confinement.

Most musicians spend seven or eight hours a day in theaters and other shut-in places, breathing poisoned air, sitting cramped up, reading music by artificial light, always nervously tense. They get very little fresh air, very little sunlight, very little exercise. They go to bed at later hours than most people, and generally do not sleep so well.

Is it any wonder that they tend to become neurasthenic, sallow, red-eyed? Such unnatural ways of living are bound to tell on any constitution, no matter how robust.

The professional musician (or amateur, for that matter) can enjoy normal health only by having due regard for the basic principles of life. He must breathe as much fresh air as possible, get as much sunlight as possible, eat a sufficiency of proper food, drink plenty of water, take a reasonable amount of exercise, and get sufficient sleep. He should spend as much of his spare time as possible out of doors, preferably in the woods or toward the center of a big park, away from the dust and smoke of automobile traffic. While outside, it is well to practice looking at distant objects, to relax the eyes. He should bear in mind that a sedentary worker needs different food from that of a laborer, and not so much. He needs exercise, but not of the hardest kind. He needs to walk a great deal out of doors.

In his room, he should go through a series of simple calisthenics, upon rising and before retiring, to keep his body fresh. The following physical exercises are recommended as calling into play and strengthening every part of the body. They should be practiced until fairly fatigued, in a well-ventilated room.

1. Circle with neck, to right and to left. (Relieves congestion of blood in the head and improves circulation.)
2. With arms stretched over head and hands clasped, circle with trunk to right and to left. (Very fine for all internal organs.)
3. With hands on hips, bend trunk to right and to left, to front and to rear. (Good for back and all internal organs.)
4. Lie flat on back. With legs straight, bring feet over head. (Good for abdomen.)
5. Lie flat on back. Come up slowly to sitting position and fall back slowly to lying position. (Also good for abdomen.)
6. Rise on toes and stretch arms in an earnest effort to touch ceiling. Relax and repeat. (Be serious about this exercise. It relaxes the nerves, and the doctors who are making life extension experiments say that it is the first thing to do to prolong life.)
7. With arms horizontal, describe small and large circles with hands, rising on toes with every revolution of the hands. Circle forward and backward. (This exercise straightens round shoulders and develops the chest.)
8. With arms at sides, bring them straight over head as high as possible and rise on toes. Also practice bringing arms up in front. (Expands the chest.)
9. With arms stretched out at sides, describe circles to right and to left with wrists.
10. With arms stretched out at sides, in front, and over head, open and close fists.
11. Rise on toes until calves are tired.
12. With feet flat on floor, bend knees as much as possible.
13. Stoop down to floor and raise, on toes at all times.
14. Practice dancing about the room on the toes, with hands clasped on back of neck.
15. Practice boxing movements, straight rights and lefts uppercuts and right and left hands, and right and left hooks and swings.
16. Relax completely after exercising. Take all stiffness, out of body, let the head droop, swing arms limply, shake tension out of each leg, walk about room as loosely as if drunk.

Pack as much air as possible into your lungs while going through the exercises. Take a cold or tepid bath after exercising, or at least rub off the perspiration with a dry rough towel. Invent movements that you think will help your particular condition.

Be sure to practice plenty of leg exercises before going to bed. They draw the blood from the head to the lower parts of the body, and thereby induce sound sleep.

Practical Aspects of the Art of Studying Singing

From an interview with

MME. EMMA CALVE

Secured expressly for THE ETUDE

[BIOGRAPHICAL NOTE.—The career of Emma Calve stands ne in the history of vocal art. Her work has been tinctive from her early childhood; and, like Mario, blache, Jenny Lind, Clara Louise Kellogg, Patti, Tamagno d Caruso, her voice and her individuality have been so nsual that she will not pass into the realm of those who g and were forgotten. Her real name is Emma Roquer. e was born at Décazville, near Aveyron in southern ance. As a child, she was educated at a convent. Later studied voice in Paris, with Puget, Rosa Laborde and with Mme. Marchesi. She gives the credit for her greatest musical advance to Laborde. She made her debut in Brussels as *Marguerite* in Gounod's "Faust." In 1884 she entered the Opera Comique in Paris, remaining for three years, when she went to Milan for her debut at La Scala. Her opening performance there was a complete fiasco. The audience even hissed her off the stage. Notwithstanding this she worked over the same rôle she had chosen for her debut, with Mme. Laborde, and appeared eighteen months later with enormous applause. She created the rôle of *Santuzza* in "Cavalleria Rusticana." The next year she was re-engaged for the Opera Comique, followed by engagements at Covent Garden and New York. In New York her performance of *Carmen* made an immediate sensation, quite as much for her astonishing acting as for her singing. She created several other notable rôles including *La Navarraise*, and *Sapho*, and *Luzel* in "L'amico Fritz." In recent years she has devoted her time to concert singing and to teaching. In 1922 she published a highly interesting autobiography.]

THE art of singing is a precious possession which comatively few people can claim, despite the fact that re are thousands who are certain in their own minds at they alone are the sole possessors of the jewel— talisman which they can pass on to others. It is mething which is far more than the mere knowledge of voice or of the organs of the throat. It is a great which must be transmitted rather than taught.

Watch the nightingale, the thrush, the lark, learn eir songs from vocal teachers in their nests. The ngs of their parents are their only models; and they st sing as they heard their parents do it. It must be vious, therefore, that one of the first principles in udying singing is to imitate. Not to mock as a parrot imitates, but to listen to great singers understandingly d analytically. Hear how they produce their tones. el the character, the quality, of their voices. Often is quality is a matter of years of careful development. ery few singers of consequence sing with the same oice they employed when they commenced their careers. hy? For the reason that we all imitate when we are ildren. We imitate the voices that are around us. ften these voices are very bad ones indeed; but we stinctively imitate them. Then we have to rebuild our oices after we have destroyed the bad habits we have consciously imitated.

The education of the voice is in a large measure the ucation of the ear combined with the individual voice al of the student. Voice ideal? What do I mean by at? I mean that every singer should cherish in her ul a voice ideal so rare and so beautiful that it anscends everything she has ever heard or will hear. his is the great inspiration which, like a guiding star, ds on the artist to higher and higher accomplishments.

Hear Great Voices

Of course, the singing pupil should have a teacher who ally knows, preferably one who can really sing and strate the principles propounded. Above and beyond s, however, the singer must hear as many of the great ices as possible, must hear them with the greatest ainable analytical sense, with a view to discovering se artistic, vocal and human qualities which have led public to identify them as great.

In this, the student has opportunities which were altoher absent in a previous generation, thanks to the king-machine, which enables him to have the records scores of great artists where his predecessors might ar only a few in a lifetime. Because of this, fine ices in the future will probably be more frequently ountered. Think of being able to hear over and r again the greatest masterpieces sung by the greatest sts. In a previous generation the vocal student had y a few such opportunities in a lifetime.

Marchesi never really sang at all at lessons. It was possible. Her voice, never a notable one, naturally eriorated with age; and she probably wisely realized t she could not add to her stature in the eyes of the ol by singing. I told Lilli Lehmann once that Marsi did not illustrate by herself singing at the lessons, I she was amazed. Laborde, on the other hand, was very able singer and sang constantly, illustrating ases, style and various points in technic and interpreion. I was with Marchesi six months and with borde some six years. The modern teacher who does sing can at least have in the studio a large library of ords to which he may constantly refer for examples style, phrasing and technic.

Possibly one of the most practical experiences the ng singer can have is that of flat failure. I shall er forget the night at La Scala, when I made my pt in Italy. I had been in the company of the ra Comique for two years; but I realized down in innermost soul that the audiences had been more lgent than appreciative. My success was anything striking. I resolved to better myself by a change of ronment. After some time I was delighted to have an appointment to sing at La Scala. Here at last was my great opportunity. The night came; I was simply scared to death. I knew that I had dramatic ability; but that was not enough for the true Italian audience. They want voice. I sang miserably off key, with execrable quality. I lost my head completely. The footlights commenced to dance. Horrors! the audience was hissing me. I was a failure. I left the stage in disgrace.

Of all the artistic experiences I have ever had, this was the most fortunate. The Italians were frank enough to tell me the truth; and the truth was what I needed most. I did not sing well and there was still a great deal for me to learn. Until a student realizes that intelligent criticism of his work is worthless unless it is brutally frank, he has not made the first real step in his vocal progress. The revelation caused me a great deal of suffering at first, but even that was beneficial. I went back to Paris in despair, expecting to spend the rest of my days as a corsetiere or something of the sort. Fortunately, an artistic friend took me to Laborde and I started to climb anew. In my biography I have told of the time when Malibran heard someone accuse her contemporary, Sontag, of being cold and unresponsive. "Wait until she has suffered," replied Malibran. Sontag did suffer; and later she came back to the stage a wholly different, a far more human artist. Great suffering came to me; and when I went back to the stage it was a different Calve than the one that ignominiously retreated before the hisses of the crowd at Milan.

MME. EMMA CALVE

Humanity and Singing

Perhaps ETUDE readers by this time will wonder what was meant by the word "practical" at the head of this article. Are not most vocal students inclined to think that practical means only the routine and conventional things that have to do with technic? Alas! such things, indispensable as they are, mean nothing unless the singer realizes the great human side of her art. People do not go to the opera or the concert hall merely to hear solfeggios, trills and runs. They want to hear a human message from a human being who has experienced great things and trained the mind and soul in finer discipline than mere exercises. The singer must be a personality, must understand the bond of sympathy with mankind which, more, even, than a beautiful voice, commands the attention and interest of the audience.

I dwell upon this strongly because in my experience in America I have found that the great fault with American girls is that they are too impatient. They want to get results at once. They expect to jump from the high school platform to the Metropolitan Opera House. That is a leap in which there is a vast cavern intervening; and I am certain numbers of students have gone down into that cavern merely because they have not been content to take a decent amount of time for study. It takes three years, at the very least, to get a voice in fine shape for operatic rôles. It is wicked to attempt it in less. I tried to do it and I failed miserably. Just why the general public expects the violinist and the pianist to spend years in the development of technic, and at the same time has an idea that the vocal student is possessed with some god-given talisman whereby the singer may go from the home or from the dry-goods counter to grand opera in a few months, is hard to tell.

How Patti Saved Her Voice

The voice demands care and sensible protection. Some singers seem to carry this too far. Patti, for instance, did not even read on the days when she was to sing. Her husband, Nicolini, had a theory that the voice was so delicate that even the act of reading caused a strain upon the eye muscles that was in turn communicated to the throat. Patti also did not attend rehearsals, in order that her voice might be spared. We may laugh at these precautions; but we must remember the very great length of time that the great singer preserved her voice. She sang her first opera, *Lucia*, in New York, at the age of sixteen, when she was known as "the little Florinda," and continued to sing in public for upward of half a century, preserving her voice into comparative old age in a very remarkable manner.

Climate has a great effect upon the voice. It was for that reason that I secured the castle at Cabrieres, for my pupils as well as myself. High, bracing air has a very salubrious effect upon the vocal cords. This may account in some way for the wonderful voices that one hears in the Western States in America, where humidity is low and the air is stimulating.

Why discuss technical proficiency? Every teacher has his own way of securing that. It must be secured, and as little time as is necessary spent upon it; but this time must be sufficient. Half enough skill to do a given piece of work is next to worthless. The skill must be adequate. But technical skill in singing is not the only thing. I have been amazed at the lack of general information and cultural knowledge that some students display. Let me tell you most emphatically, the grand opera stage is no place for an ignoramus. Languages, history, literature, science—all these things must be a part of the singer's background. These are the things which make the difference between a real artist, in the modern sense, and the novice. See to it that your general education is as broad as you can possibly make it.

One of the fascinating things about vocal art, particularly in reference to the stage, is that one is always learning. Mastery does not mean that the book is closed forever and that one sits upon a pinnacle of accomplishments. New ideas come every day. Keep your mind and your voice plastic. Try every day of your life to find out things that will advance you in your vocal career. America, above all countries, is continually seeking to improve itself in every conceivable manner; and it is for that reason that we may have immense hope for the future of American singers. Everywhere, America is seeking new beauty in the home; and this new beauty is bound to reflect itself in the voice.

Curious Instruments and Combinations Used by Master Composers

By Alfredo Trinchieri

A *Trio for Horns* is introduced by Beethoven in the "Eroica Symphony."

The *Corno di Bassetto* (Basset Horn) is used by Mozart in his "Requiem," in "La Clemenza di Tito" and in the *Priest's* music of "The Magic Flute."

Three Drums are used by Mendelssohn in certain movements of "St. Paul," by Brahms in his "Schicksalslied" and by Von Weber in the overtures to "Peter Schmoll" and "Ruler of the Spirits."

The Drum as a Solo Instrument was perhaps first used by Bach, in his "Christmas Oratorio."

The *Contra Fagotto* is employed by Beethoven in his "C Minor" and "Choral" symphonies and in his "Mass in D"; also by Brahms in "Variations on a Theme by Haydn" and in his "C Minor Symphony."

Three Trumpets are introduced into Wagner's "Tannhauser" and by Mendelssohn into the overture to "Calm Sea and Prosperous Voyage," and in his "Midsummer Night's Dream" music.

Five Trumpets and Four Horns are used in Mozart's "Eight Pieces, No. 1."

Four Brass Choirs and Eight Pairs of Drums (requiring ten players), are used by Berlioz in the *Tuba Mirum* of his "Requiem."

Sparks from the Musical Anvil

Thought-Flashes of Noted Musical Contemporaries

"It is essential that music be made a part of the family and community life, if it is to become really effective."
—*Harold Bauer.*

"Why go to Germany for Wagner Festivals, when we could have our own, sung in English?"
—*Margarette Matzenauer.*

"The average English singing voice has improved greatly in the last twenty years."
—*Sir Frederick Cowen.*

"Ideals are the rainbows of our hopes—the castles in the air of our existence—the foundations of our being."
—*Marguerite D'Alvarez.*

"The ultimate secret of success is to make the most of what one has."
—*May Peterson.*

"I believe in the Open Door of opportunity in this country for all alike. We want the best in art. I do not approve of entire programs of American music. The best way for it to be judged and to find itself is its inclusion in programs of standard and modern works of an international character."
—*Albert Spalding.*

"Americans make excellent pupils. But they want to go too fast. They must remember that art is a long, trying task and only those who are persevering as well as ambitious are going to succeed."
—*Emma Calve.*

"The student who goes to a teacher and imagines that the teacher will cast some magic spell about him which will make him a musician, has an unpleasant surprise in store for him."
—*De Pachmann.*

Fallacies of Teachers

By Will Cowan

That all their pupils play a little better than those of any other.

That a pupil who fails under their instruction cannot possibly succeed under that of another.

That any one method can suit all students.

That all students will like their method.

That ability to play makes a teacher.

That all other teachers are their enemies.

That they are "a little different" from the common herd.

That their work is too good to be appreciated by the public.

Music must be as a noble river; though small and unobserved at its source, winding at first along its tortuous way through opposing obstacles, yet ever broadening and deepening, fed by countless streams on either hand till it rolls onward in a mighty sweep, at once a glory and a blessing to the earth.
—Stephen A. Emery.

Qualities That Make Music Attractive

Why One Piece Takes and Another Fails

By Preston Ware Orem

PRESTON WARE OREM

[Editor's Note.—*Mr. Preston Ware Orem, who has won wide distinction as a music critic and music editor, has been connected with the Theodore Presser Company in that capacity for over twenty years. He is widely known as a musician and as a composer. Born and educated in Philadelphia, he received his degree of Mus. Bac. on graduation from the Arts Course of the University of Pennsylvania. He studied composition and organ with Dr. Hugh A. Clarke and the piano with Charles Jarvis. For years he was an organist, conductor and teacher in Philadelphia and Los Angeles. His compositions include works in larger and in smaller forms, some of which have been performed by leading orchestras and bands. His collections of Organ music are widely known; and his "Harmony for Beginners" is one of the most popular books of its class.*]

The individual who once defined a *fugue* as "a composition in which one part comes out after the other and the listener first of all" was not so far out of the way, so far as the general public is concerned. Likewise, the music committee chairman of a prominent metropolitan church, commenting to the writer upon the performance by a high-priced quartet of soloists of an elaborate English anthem: "They were a little mixed up in the middle, but of course that was the *phewgee*, but they came out together on the end." The point, after all, is that music hits the theorists in one way, the performer in another, and the listener still differently. But, after all, it is the listener that we must take most into consideration in judging the value of a piece. It has been said that "some music looks better than it sounds," and certainly some sounds better than it looks.

Possibly a majority of our Etude readers are interested most of all in the attractive qualities of piano pieces, teaching pieces especially. This opens up an interesting field for discussion. For a brief space we must be didactic. The "concourse of sweet sounds" known as music is made up of three elements—Melody, Rhythm, Harmony. For thousands of years the world got along very well with the first or the second of these elements. Harmony belongs only to music as we now know it, modern music being only about four hundred years old.

Into the construction of a desirable piece of music these three elements must enter in due proportion. Above all, we must have definite, appreciable melody. What is this thing called melody? We are told that melody is a succession of musical sounds, arranged according to a certain order or design. This is all very true; but how is it that one composer may take a certain succession of musical sounds and make of them something which appeals, while another composer with the same materials produces something which leaves us cold? The one composer has genius, knowledge, sincerity; the other has none of these or perhaps only a smattering of them. A real, worth-while melody seizes upon the listener at once and leaves a lasting impression even though he may not be able to recall it completely after a single hearing. The composer has something real to say and through the medium of the capable executant it is conveyed to the listener. Without appreciable beauty of melody, no piece of music has ever had any real or lasting success.

Rhythm is movement in musical time. It is an ancient, originally a barbaric element, but indispensable to modern music, in spite of the efforts of some up-to-date writers to get on without it. Rhythm without melody, however, is a rather useless article. We may be interested in it for a time, and we may admire the precision of an expert drummer or be amused at the antics of a "jazz" trap artist; but, in the end, if we were forced to listen to this alone for any length of time, it might, like Kipling's "Boots!" become maddening. Rhythm, however, when used to support melod often becomes irresistible. The two must go hand in hau

Harmony is the combination of tones. While rhyth furnishes the motive power, harmony supplies foundatio back-ground, color, atmosphere, often enhancing the beau of melodic expression. But harmony alone will not d Nothing is drier than some of the early-Victorian Engli anthems founded upon correct but meaningless successio of chords. On the other hand, we have the contempora enthusiast who professes to find psychological subtleties certain queer conglomerations of tones which the avera listener dismisses with the single expletive, "Sour!" T so-called "atmospheric" pieces are on the down-grade so f as sale is concerned, as an examination of the wrappers the shelves of the music dealer will disclose.

A Series of Effects

Every piece of music is a series of effects. The e fects are attained by a judicious combination of the thr elements aforesaid, governed by the principles whi rule all artistic creation: Unity, Variety, Proportio We must have oneness of purpose, diversity in treatme (to avoid monotony) and the symmetrical relation of o part to another. This applies to the smallest piece well as to the largest. First of all, the composer mu have an idea, something that will enlist immediately t interest of the listener; and this interest, once arouse must be held by a continuous series of effects judicious planned and arranged. These are the qualities that gi commercial and lasting value to a piece: definite a appealing melody (without complications); appropria rhythm, well carried out; tasteful and illuminating ha monization. Every worth-while piece of music that h survived the test of time, despite all passing fads a fancies, will be found to possess these qualities.

Anything worth doing at all is worth doing well. Th brings up the question of sincerity in one's work. If t composer does not believe in himself and in the val of what he is doing, how can he impress the heare How often have we been told by Mr. So-and-so that t little teaching pieces of Mr. What's-his-name are trifli and worthless, and that he can equal or surpass them large quantities and with little effort. We have yet see it done. In addition to sincerity and fecundity ideas, the composer must also have workmanship. matter how talented he may be, there is a certain amou of drudgery which must be gone through with. Simp the wish to become a composer does not make a compo of one. There are certain conventional means of musi speech, certain methods of notation, certain combinatio of tones that have come down through the years a survived the test of time. The composer must first able to employ these with ease and freedom befo branching out into newer fields. Every worth-while co poser has had a good, solid foundation, coupled w tenacity of purpose. Of course, if one wishes to upon the key-board of the piano or pound it with b fists, and then get the result into some sort of musi notation and publish it for himself, he is entirely at l erty to do so. But the public will be the final judge the result, and we see no indications of the public want that sort of thing.

Don't Rush Into Print

One of the great dangers of the young composer is desire to rush into print too soon. After finally mast ing all the technical details, one must spoil much g music paper before finally evolving anything which much more than a good pupil's exercise. The lar publishers are overwhelmed with manuscripts, and i nothing for one of them to receive three or four hund of these in a week. Of course, the publisher can acc only a very small percentage of these. They must be the best, fulfilling all of the conditions mentioned ab Do not write without knowledge. Always write w sincerity of purpose and a definite aim. A worth-w piece will always find a publisher. If one does not w it, another will. Try them all.

A knowledge of the instrument for which one is wri is always essential. Piano pieces of all grades must fit hands. Once having started a piece in a certain degre difficulty, never go beyond that degree. A single tr measure has often spoiled completely the sale of an other acceptable piece. There is always a best way of get around anything. Never be satisfied until it has been fo Think always of both the player and the listener. them both something worth while.

We have said little of the so-called "popular music." is more properly music of the moment—here to-day gone to-morrow. Some of it may have a large sale fe rarily, but little of it is of lasting value. As to "jazz contemporary humorist has described this aptly as "musi a ferment"—and this in the days of prohibition!

Finally, the writer, who has learned through a experience to sympathize with the listener, feels that far more pleasurable to listen to a dear little girl, taste gowned, with a sash and hair ribbon to match—let the pink, please—playing earnestly and capably a well-wri teaching piece, than to hear a grown-up commit assault battery upon an unoffending piano and causing to therefrom that cacophony of mingled groans and sh known nowadays as atmosphere—some atmosphere!

Patience is a necessary ingredient of genius.
Disrae

The Road to Studying Chopin

Expert Advice on How to Prepare the Hand and Mind to Interpret the Works of the Greatest Composer for piano

By the Famous Polish Pianist and Teacher,

JEAN KLECZYNSKI

A masterly analysis of the technical preparation required to interpret the great master's works, based upon personal interviews with Chopin's best friends and pupils.

[EDITOR'S NOTE.—Jean Kleczynski, one of the best-known Polish pianists of his time, went to great effort to preserve traditions and statements relating to the method in which Chopin desired to have his works performed. These he presented in the form of lectures in Moscow; and from these the following article has been carefully selected. Unfortunately, journalistic limitations do not permit us to give all the details of these lectures; but in preparing them for THE ETUDE we have taken the more general parts and not included those which refer to specific compositions and their special interpretation. The reader who is interested in going further into the subject may secure his information through *The Works of Frederic Chopin*, by Jean Kleczynski. The student should also have a graphic knowledge of Chopin and his times. This he may obtain from James Huneker's *Chopin* or from *Music Masters Old and New*. The most idiomatic of all composers for the piano Chopin nevertheless demands endless study by all serious students.]

CHOPIN'S style is always distinguishable. We find the master at one time grave or despairing, at another gay or playful, occasionally bursting forth like a clap of thunder which dies away in plaintive lamentations, but all through maintaining a certain suitableness and propriety in form, never over-stepping certain limits from the passage of which his æsthetic instinct prohibited him.

Nature gave Chopin a sensitive mind, inclined to meditation and sadness, together with an amount of vivacity and gaiety. These two opposite qualities united in a wonderful harmony, in a whole in which each tendency corrected the other, each exhibiting itself in its turn, both in his life and in his compositions. It has been well said that he had a sad heart and a joyful mind. Among his intimate friends he carried gaiety sometimes to childishness; among strangers he was quite another being; contact with a strange hand rendered him like the sensitive plant which, upon being touched, withdraws its corolla. This suffices to explain the glowings of his youth and his later sufferings.

So long as he was among his friends, his good humor and liveliness passed into his compositions. Later, as his exile became prolonged, with no one to whom to open his heart, too proud to lay bare his sorrows to those who could not take the place of family and country, he suffered the more from the fact that his sufferings were hidden within himself; solitude gave colossal proportions to this misery, rendering it almost tragical. His generous soul, his lively nature, would nevertheless at times react, and never allowed him to fall into utter depression. If we add to this his native delicacy, which could endure nothing except that which was refined, we shall have some lights for our guidance in the reading and execution of his works. German critics have, it appears to me, completely misconceived the character of Chopin; they represent him as a man of despair, a hero of the minor keys; they forget his early youth, his happy years at Warsaw, his good humor and sprightliness, which he never lost even in Paris.

Chopin's High Ideals

Not to speak of Chopin's habits and manners, for which he was by Liszt styled "The Prince," we find in his compositions and in the tradition which has descended to us concerning his manner of performance, characteristics which distinguish him from all other artists. His touch was generally softer than that which is ordinarily employed, and he rarely used power; he carefully avoided that which is merely brilliant and written for mere effect; he sought out higher qualities, and often such as were incomprehensible to the ordinary crowd.

Liszt's manner of playing did not always satisfy Chopin; his favorite authors were those whose works were most delicate and purest in form. Heine has styled him "The Raphael of Music;" Mozart, who merits the same description, he preferred to all other composers. On his death-bed he begged the Princess Marcelline Czartoryska and the violoncellist Franchomme to play Mozart's Sonatas. The grand works of Beethoven offended him, in that they contained some passages which he considered rough; and even in the immortal "Don Juan" of Mozart, his favorite work, he found passages disagreeable to his ear.

From this we perceive that Chopin placed the ideal of pianoforte playing very high. Without yet entering into an analysis of his beautiful style, we may affirm that, in the opinion of all his contemporaries, his execution was perfect, except perhaps in weight; his touch was so exquisite that sometimes a single chord was sufficient to charm his hearers. It is not surprising that he should require the same perfection in his pupils. Thus the first few lessons were to them a perfect martyrdom; the touch of the pupil always appeared too hard and rough. The smallest detail which did not come up to the ideal of the master was always repeated and severely criticized.

The basis, therefore, of this method of teaching consisted in refinement of touch; and this alone would suffice to distinguish it from all others.

Chopin's Touch

Chopin considered the first requisite for a good touch to be a good position of the hand; he was extremely particular about this matter. He prepared the hand with infinite care before permitting it to reproduce musical ideas. In order to give the hand a position at once advantageous and graceful (and in his estimation these two qualities always went together), he caused it to be thrown lightly on the key-board in such a manner that the five fingers rested on the notes E, F sharp, G sharp, A sharp and B; this he considered the normal position. (Illustration I.) Then, without change of position, the

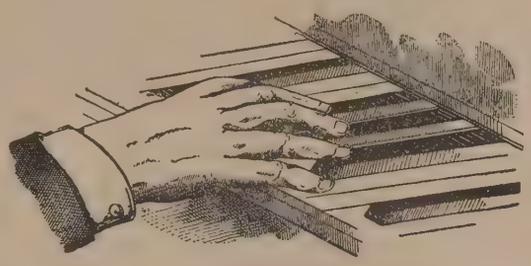
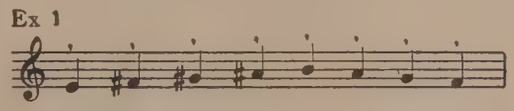


ILLUSTRATION 1

hand was required to play exercises calculated to insure the independence and equality of the fingers. He almost always instructed the pupil to commence these exercises by playing the notes staccato.

Ex 1



The staccato effected by a free movement of the wrist is a wonderful means of counteracting heaviness and clumsiness; the hand should be so held over the keys that the teacher, placing his own hands under the wrists of the pupil, feels scarcely any pressure. This is, besides, the kind of exercise which most certainly conduces to an equality of power in the fingers; it is, likewise, that which most quickly counteracts the natural inferiority of the third and fourth fingers. A second set of exercises consisted of a legato staccato, or heavy staccato, in which the finger rests somewhat longer on the key. Then we come to the true slurred manner by modifying the legato staccato, making it an accented legato.

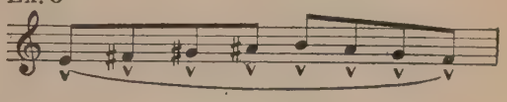
CHOPIN.
Playing for Mendelssohn, George Sand and Heine.

Next we use a legato executed with the fingers raised considerably above the key-board; and, finally, we have the legato performed *ad lib.*, with a movement of the

Ex. 2

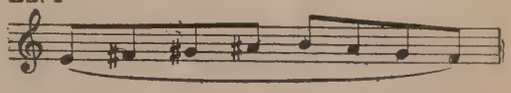
fingers more or less marked, modifying at pleasure the power from *ff* to *pp*, and the movement from Andante to Prestissimo.

Ex. 3



These are the first exercises. The second series is for the purpose of preserving the even and tranquil position of the hand during the passage of the thumb in scales and arpeggios. We here touch upon a question important and much controverted, and we are probably about to

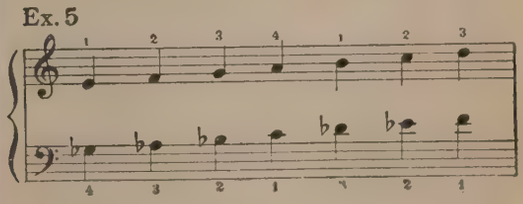
Ex. 4



find ourselves in disagreement with the generally received opinion. It is known that with nearly all great virtuosi the elbow rests near the body as much as possible, and the passage of the thumb in scales and arpeggios takes place insensibly. But I believe that none of the exercises written with this object are so good and so logical as those of Chopin. At first it is ordinarily impossible to avoid moving the elbow, or turning the hand somewhat, at the moment of the passage of the thumb. Now, Chopin, from the very first lesson, insisted upon the hand's retention of its position; he preferred that the notes should at first be disconnected, rather than that the hand should alter its normal position.

He also, at the commencement, caused all exercises and scales to be played staccato, without troubling about the passage of the thumb. Taking it that each scale has two fundamental positions, *viz*, that of thumb, first, second, third, and of thumb, first, second fingers, his pupils commenced with the scale of B major for the right and of D flat major for the left hand, these being the most easy scales for the respective hands, forming the hand in the manner already described at each fundamental position:

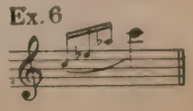
Ex. 5



By this staccato exercise the hand was rendered familiar with the successive positions; then, by the various steps of legato staccato, accentuated staccato, and so forth, the pupil got to the point when, raising the fingers high, the thumb was passed by the action of the muscles alone, the hand still retaining its horizontal position. The hand was thus prepared for the more difficult scales, and for arpeggio passages, in which the wide intervals were eventually reached without effort and without greatly raising the fingers.

The pupils of Chopin, however advanced, were required, besides the scales, to play with care the second book of *Clementi's Preludes and Exercises*, and above all to study the first *Etude in A flat*. Every hard, rough or uneven note had to be played again and carefully corrected. To complete his misery, the pupil encountered at the commencement an arpeggio:

Ex. 6



which has caused many tears to flow. It was necessary that it should be executed rapidly, crescendo, but without abruptness. It was this arpeggio which brought upon one unfortunate pupil this somewhat too sharp rebuke from the master, who, springing up on his chair, exclaimed: "What was that? Was that a dog barking?" I had this story from the late Madame B. Zaleska, who herself has said some sharp things to me while showing me some peculiarities in Chopin's manner of performance.

This unfortunate study had to be worked in every possible way; it was played quickly and slowly; forte and piano, staccato and legato, until the touch became equal, delicate and light without feebleness.

I have some difficulty in reconciling these lessons with a statement which I had from some of his pupils. Chopin, it seems, sometimes kept his hand absolutely flat, in such a manner that it was impossible to understand how he could play so well with it in this inconvenient position. I have been shown this manner of playing, and have heard one of his pupils thus play the *Study in A flat*, and some pages of the *Sonata in B flat minor*. This has failed to convince me, and I do not believe that such a manner of playing can ever become general. It is true that by this means an extremely delicate and connected tone may be obtained, but these qualities are otherwise obtainable, and such a position of the hand is incompatible with power and rapidity. It is possible that Chopin employed it in order to avoid striking the keys with his nails (Illustration II), and to facilitate

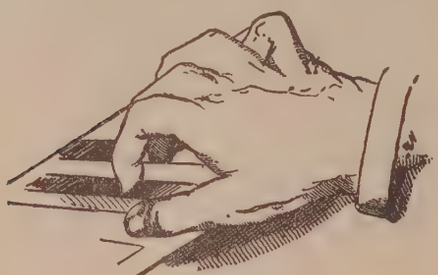


ILLUSTRATION II.

striking them with the fleshy part of the finger. (Illustration III.) At the present time it appears to me that some professors of the pianoforte recommend that the fingers should be bent like a claw, so as to give them more power

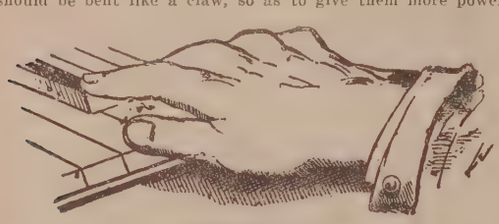


ILLUSTRATION III.

and certainty; others would keep them more flat. But these latter do not go so far as to recommend the perfectly flat hand employed sometimes by Chopin; from which I presume that it was a method rarely adopted by him, and without doubt slightly exaggerated by his pupils. The two methods above mentioned can always, I believe, be employed according to the nature of the passages to be executed. By holding the hand more or less bent, it appears to me that the touch would be somewhat different in different cases. That would depend—

First.—Upon the scale in which we may be playing. By comparing the following positions, E, F sharp, G sharp, A sharp, B—and C, D, E, F, G, it will be seen that more extended fingers are most convenient for the first; whereas, fingers bent are most advantageous for the second.

Second.—Upon the necessity for a strong and elastic, or singing tone.

For striking a strong chord it is necessary absolutely to concentrate the hand, so to speak (Illustration IV);

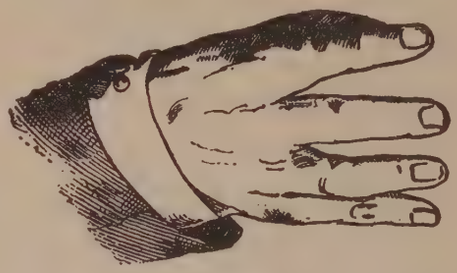


ILLUSTRATION IV.

in the opposite case, we may stroke the keys with outstretched fingers, as Chopin sometimes did in order to obtain a touch like velvet.

This Notable Article will be continued in Etude for November, an issue which will be especially rich in material of distinctive informative character.

Announcement of the Winners in the Etude Prize Contest 1922-1923

FINAL decisions have been reached, and we take pleasure in announcing the winners in the competition which closed on July 1.

The task of making the awards was an arduous one, since there was an unusually large number of composers represented and, in most cases, by more than a single manuscript. In addition to the fine array of American writers, practically all the civilized countries were represented, including India, China and Japan.

There was a certain standard set by the Judges for each class, and in determining this standard both the artistic and the practical sides were considered. A number of composers whose work was highly meritorious failed to take cognizance of our restriction as to efforts of an involved or pedantic nature. For this reason or for similar reasons, awards were withheld in parts of certain classes.

The awards are as follows:

Piano Solos

Class 1.—First prize, Cecil Burleigh (Madison, Wis.); second prize, E. R. Kroeger (St. Louis, Mo.); third prize, J. G. Cummings (Saginaw, Mich.).

Vocal Solos

Class 1.—Second prize, Paul Ambrose (Trenton, N. J.).

Choruses

Class 1.—Second prize, J. Lamont Galbraith (Richmond, Va.); third prize, R. M. Stults (Ridley Park, Pa.).

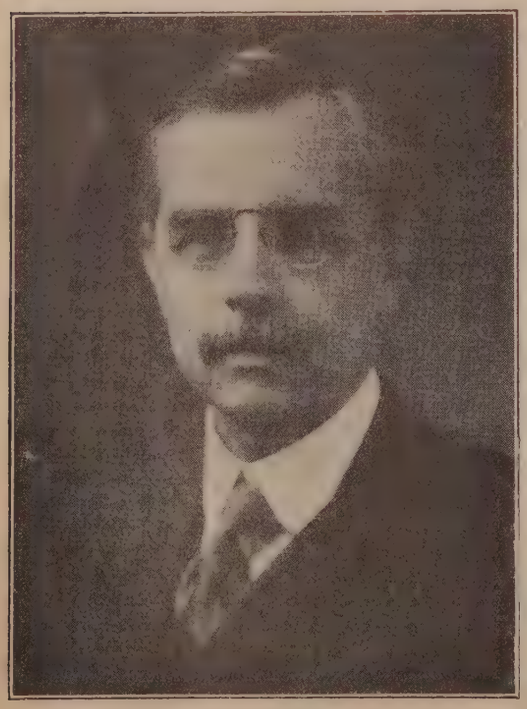
Class 2.—Second prize, Richard Kieserling (Newark, N. J.); third prize, George Tompkins (Westport, Conn.).

Class 3.—Second prize, Fay Foster (New York, N. Y.); third prize, Richard J. Pitcher (London, England).

Class 2.—First prize, Charles Wakefield Cadman (Hollywood, Calif.); second prize, Anna Priscilla Risher (Hollywood, Calif.); third prize, Rob Roy Peery (Hickory, N. C.).

Class 3.—Second prize, Arnoldo Sartorio (Crefeld, Germany); third prize, Cuthbert Harris (Gorleston-On-Sea, England).

Last Month the Portraits and Sketches of John G. Cummings, Anna Priscilla Risher and Rob Roy Peery were given.



PAUL AMBROSE

Paul Ambrose is a name well known for many years, among American composers. He was born at Hamilton, Ontario, October 11, 1868. Among his best known teachers were Albert Ross Parsons, Bruno Oscar Klein and Dudley Buck. He is active in the National Association of Organists and Director of the Piano Department of the New Jersey State Normal School. His "Saviour, Breathe an Evening Blessing" appears in this issue of THE ETUDE.

CHARLES WAKEFIELD CADMAN

Charles Wakefield Cadman is among the best and most popular of American composers. He was born December 24, 1881, at Johnstown, Pennsylvania, of American parents, and is American educated. One of our best authorities on Indian Music, his "Shanewis" is the only American opera given more than once by the Metropolitan Opera Company. His "Where the Lotus Blooms" is in this issue of THE ETUDE.

CECIL BURLEIGH

Cecil Burleigh was born April 17, 1885, at Wyoming, New York. He was educated in music principally in Germany. At present he is in charge of the Violin Department of the University of Wisconsin. Also he has been successful as a concert violinist. His published compositions number nearly one hundred, and his "Lilt" appears in this issue of THE ETUDE.

A Sketch of Music Publishing in the United States

By the Well-known American Composer and Music Critic

WILLIAM ARMS FISHER

For Twenty-five Years Publishing Manager of the Oliver Ditson Company

A Notable Work

The sketch presented herewith has been compressed very considerably from a scholarly short history of the Music Publishing Business in the United States, prepared after much detailed research, by Mr. William Arms Fisher. Journalistic exigencies made it impossible to print this work in full in this Anniversary issue. The data of this article is the outcome of research work in the libraries of Boston, Salem, Worcester, New York, Philadelphia and Washington. The author wishes to acknowledge his special indebtedness to Mr. Oscar G. Sonneck, whose published bibliographies of "Early American Secular Music," "Early Concert Life in America" and other works are invaluable. It is expected that this work of Mr. Fisher's will lead to the publication of a much-needed volume upon this subject, in which historical details necessarily omitted in this journalistic sketch may be included.

ASIDE from a small almanac, the first book printed in this country was the *Bay Psalm Book* issued in Cambridge, Massachusetts, in 1640. Though this musicless book had extensive use, it was not until the Ninth Edition, printed in 1698, that thirteen hymn tunes in two part harmony (soprano and bass) were added. So far as known this was the first music printed in America. The scant records of the Seventeenth Century are markedly deficient in references to music; and if any other music was printed in this primitive period none of it has survived. It must not be forgotten that even in 1700 the total population of Boston, New York and Philadelphia combined was approximately 15,500.

Early New England Publishers

As congregations throughout New England were rarely able to sing more than three or four tunes, some of the more progressive divines sought to reform this condition, though in the face of violent opposition from those who considered singing by note ungodly. In 1715 the Rev. John Tufts of Newburyport issued his *Very Plain and Easy Introduction to the Art of Singing Psalm Tunes,* which was followed by *Grounds and Rules of Musick* by the Rev. Thomas Walter, of Roxbury, Massachusetts, the first music instruction books printed in America. From 1720 an increasing number of musicians sought their fortunes in the colonies; and the importation of music and instruments slowly developed. Entertainments in which music was featured began to appear, the earliest for which definite data are available were as follows:

Boston, 1731, a "Concert of Music" on sundry instruments at Mr. Pelham's great room.

Charleston, S. C., 1732, a "Concert of Musick" for the benefit of John Salter.

New York, 1736, a "Concert of Music" for the benefit of Mr. Pachelbel.

Philadelphia, 1757, a "Concert of Music" under the direction of Mr. John Palma.

The first known publication of secular music was "The New and favorite *Liberty Song, In Freedom we're born,* etc." Boston, September, 1768.

Meanwhile the publication of church music grew; but mention can only be made of the James Lyon's *Urania,* Philadelphia, 1762; Josiah Flagg's *Collection of Best Psalm Tunes* (engraved by Paul Revere), Boston, 1764; Andrew Law's *Select Number of Plain Tunes,* Boston, 1767; and William Billings' *New England Psalm Singer,* Boston, 1770. The French and Indian War (1754-1763) and the War of Independence (1775-1783) were not favorable to music; but with the closing decade of the century music publishing established itself in the chief cities. At the time of the first census, 1790, but five of these cities, Boston, New York, Philadelphia, Baltimore and Charleston had a population of over 8000.

Philadelphia Publishers

Of 377 titles listed in Sonneck's *Early Secular Music* (1787-1800), about one-half were credited to Philadelphia, about thirty per cent to New York, fifteen per cent to Boston and five per cent to Baltimore. In Philadelphia, then the largest city of America and its political centre, the first real music store so far as discovered was opened in 1759 by Michael Hillegas at his home in Second Street, where he kept quite an extensive assortment of instruments, music and music paper. There is no record of his publishing music. An able man, he later became first Treasurer of the United States.

Thomas Dobson, from 1791 to 1798 or '99, a printer and bookseller at 41 North Second Street, issued (1787) *A select Collection of the Most Favorite Scots Tunes* with variations for the pianoforte or harpsichord, arranged and composed by Alexander Reinagel, a prominent English pianist, composer and theatrical manager. Dobson printed, November 29, 1788, what, so far as known, was the first publication of secular music by an American born composer. *"Seven Songs for the Harpsichord or Forte Piano,"* by Francis Hopkinson, jurist, poet, painter, musician and man of affairs, and one of the signers of the Declaration of Independence. His claim to be the first native American composer seems now well established.

Dobson was a book printer. The first Philadelphia publisher of music *only* was the firm of Moller & Capron who combined a music and piano store with a music school at 163 North Third Street. This firm was short-lived; and the credit of establishing a real music publishing business in Philadelphia must be given to Benjamin Carr, the English singer, pianist, organist, conductor and composer, a well schooled, all around musician of fine breeding, who was a vigorous musical force in Philadelphia from his arrival at the age of twenty-four in 1793 to his death in 1831. Under the name of B. Carr and Co., his musical repository was opened in High Street in 1793. In addition to original songs by Carr and Raynor Taylor of Philadelphia, he reprinted songs by Dibdin, Hook, Shield, Storace, Dr. Arnold and Dr. Jackson. In April, 1798, he printed the original edition of *Hail Columbia;* and in 1800 he edited a musical journal. In June, 1810, he conducted the famous performance of selections from Handel's "Messiah" and from Haydn's "Creation," with an "unexampled" force of thirty-seven ladies and gentlemen for the principal parts and the chorus, while the orchestra numbered fifty-three.

John Aitken, a musical engraver; George E. Blake (1793); and Robert Shaw, singer, oboist, bassoonist and composer (1794); were active in the music publishing business. In 1794 George Willig opened his musical Magazine at 163 North Third Street. (This business was active until about 1853 when it was absorbed by Lee and Walker, which large concern was purchased in 1875 by the Oliver Ditson Co. of Boston, thus linking the Ditson house to the beginnings of music publishing in Philadelphia. Oliver Ditson sent his son James to Philadelphia to continue the business under the name of J. E. Ditson and Co. In 1910 this branch house was discontinued.) The type of music then in vogue was a reflex of whatever was the fashion in London, plus a strain of French influence due in part to refugees of the French revolution. Very few of these early publications have survived.

FRANCIS HOPKINSON
America's First Composer of Notable Secular Music, whose works were published in Philadelphia in 1788.

Limited space prevents more than the mention of many Philadelphia publishers such as M. D. Swisher, J. W. Pepper & Son, still active, and such firms as the Hatch Music Co., F. A. North, Harry Coleman, W. F. Shaw and others, which have left the publishing field or have been absorbed by other interests.

A long list of Philadelphia publishers now discontinued shows how precarious the business was. There was a lull in the industry in the Quaker City until the beginning of the activities of Theodore Presser in 1883. As the story of the Theo. Presser Company and its absorption of other firms is given elsewhere in this issue, it is omitted in this journalistic sketch.

Baltimore Publishers

Joseph Carr, a relative of Benjamin Carr, opened a Music Repository in 1794 in Baltimore, then a city of approximately 15,000 population. In a bound volume of music of this period the writer recently discovered an undated vocal duo entitled *Hark! The Woodlark,* printed by J. Carr, Middle Row, Holburn, suggesting that J. Carr, "late of London," may have been the same publisher. The firm existed well into the nineteenth century. John Cole, F. D. Benteen (Benteen and Co.), Miller and Beacham and George Willig, son of the Philadelphia pioneer, were among other Baltimore music publishers. The Willig firm existed up until a recent date.

New York Publishers

In 1793 Benjamin Carr, whose career in Philadelphia has already been described, arrived in New York, opened a music shop and published *Freedom Triumphant.* In July of the same year he moved to Philadelphia and opened the repository we have mentioned. He seems to have maintained both shops for a time. His New York branch was sold to James Hewett in 1797. Hewett, an English violinist, composer, conductor and concert manager, arrived in New York in 1792. He died in Boston in 1827.

A few titles will indicate the music in vogue in this sentimental period: *Arabella the Caledonian Maid, The Contented Cottager, Lovely Jane, Strike the Cymbal, Mark the Busy Insect Playing, The Soldier Tired* (Dr. Arne), *Crazy Jane, Ah, What is the Bosom's Commotion, Five Chiefs of Renown by the Hatchett Lay Dead* (Hewett).

These early publishers reprinted the most popular songs and piano pieces from London, mostly songs; and now and then the work of a local musician. The engraving was crude and the music hand-printed without title page or date. Although national copyright was enacted in 1790 and in 1802 the notice of copyright was required, the custom of printing the date did not follow until well into the 19th Century. The writer recently came across a song by Gilfert, *For then I had not learned to love,* published by E. Riley, New York, bearing the notice "Copyrighted June 15th, in the thirty-eighth year of the independence of the United States of America."

George Gilfert, "organist," established the firm of G. Gilfert and Company in 1794. This firm lasted until 1814. John & M. Paff—founded by John Paff—continued in the music business in New York from 1798 to 1817. John Geib, an organ builder, later went into the music publishing business (1816)* as John and Adam Geib & Co. This firm, through various changes in the firm name, existed until 1872. A portion of the catalog was absorbed by S. T. Gordon, linking its history with the present day. Another firm eventually absorbed by S. T. Gordon was that of E. Riley

(1814), which later became J. E. Gould and Co. (1850). The firm of William Dubois (a French clarinetist, singer and composer) likewise survived through various changes of the firm name from 1813 to 1854.

The house of Firth and Hall (1820) later united with the firm of Meacham and Pond, becoming Firth, Hall and Pond. In 1848 Hall withdrew to form the firm of William Hall and Son (purchased by Oliver Ditson and Co., 1875).

Firth, Pond and Co. continued, and in 1850 S. B. Pond retired, turning his interests over to his son, William A. Pond. Firth withdrew in 1863 and published music under the firm name of Firth, Son and Co. until 1866. Part of the Catalog of Firth, Pond and Company was taken over by S. T. Gordon. But the music plates and stock of Firth, Son and Co. were purchased (1867) by Oliver Ditson and Company of Boston, leading Mr. Ditson to send his eldest son Charles to New York to open the branch house, Charles H. Ditson and Co. This firm through various expansions and acquisitions of property eventually moved (1907) to their present fine headquarters at 8-10-12 East 34th St.

Firth, Pond & Co. dissolved (1863), Wm. A. Pond, with John Mayell as a partner, forming the firm of Wm. A. Pond on Broadway and later Union Square. This firm published large numbers of the songs of negro minstrelsy and prospered greatly. Col. Pond made a contract for five years with Stephen Foster. This contract was renewed twice. Foster's *Old Folks at Home* is said to have sold over one hundred thousand copies in one month. The business is now conducted by Mr. Warren G. Pond, son of Colonel Pond.

In 1819 Rossini's "Barber of Seville" was sung in English in New York, and in 1825 Garcia's opera company, including the great Malibran, introduced Italian Opera in New York, giving 79 performances. This served to create a zest for operatic airs, transcriptions and fantasies replacing the simpler airs with variations of the preceding period.

In 1846 Stephen T. Gordon, a New Hampshire boy, with musical bent, started music publishing in New York. By 1861 he had absorbed the catalogs of twenty-four publishers. The business was later continued by his son under the name of S. T. Gordon and Son, and is now continued by a third generation, Leslie, Hamilton and Herbert Gordon. The famous song, *Silver Threads Among the Gold*, was published by this firm.

In 1844 Scharfenberg and Luis opened a music store at 361 Broadway. One of their employees was a young Saxon named Gustav Schirmer, who had arrived in America in 1840, and who withdrew to go with Kerksieg and Breusing (1848). Later (1861) Schirmer bought out this business and carried it on as Beer and Schirmer. In 1866 it became G. Schirmer and was soon established in a building constructed for its use at 35 Union Square, where it remained with ever increasing business for nearly thirty years. With the death of the founder in 1893 the business was incorporated as G. Schirmer, Inc., with R. Schirmer as President. He was in turn succeeded by his nephew, Gustav. The present president is Mr. R. W. Fay. Mr. O. G. Sonneck, bibliographer, critic and editor is the Vice President. In 1915 the *Musical Quarterly* was established. The firm occupies a handsome modern building in 43rd Street.

In 1872 Carl Fisher, aged 23, arrived from Saxony and immediately engaged in the music business. He was a performer upon the violin, the double bass, the French Horn and the Bassoon. His first publications were arrangements for orchestra and band, and this has influenced the entire career of this noteworthy house. In 1885 he established *The Metronome*, devoted to band and orchestra. In 1907 he established *The Musical Observer* with more general appeal. Carl Fisher died (1923) and the business of the company is carried on by his son, Walter S. Fisher. The firm occupies a fine modern building in Cooper Square.

The firm of J. Fisher and Brother was established in Dayton, Ohio, by Joseph Fisher, an experienced organist, in 1864. In 1876 the firm moved to New York where it continually broadened its field, after making its initial development in Catholic church music, building up an extensive organ catalog, adding a list of operettas and progressing more and more into the general publishing business. George Fisher is president and Carl F. Fisher secretary-treasurer.

The Composer's Music Corporation, founded 1918, under the able direction of Mr. A. M. de Vitalis, has built up a catalog of the works of distinguished composers with a distinctive modern tendency. Mr. Emerson Whithorne is an officer of the corporation.

In a larger treatment of this subject it will be possible to give serious attention to some of the newer publishing houses of New York City, such as those of Harold Flammer, R. L. Huntzinger, Inc., and others who have issued music of real importance, and to the houses, such as H. W. Gray, which, starting as an American branch of Novello and Company, has issued many noteworthy works and publishes monthly *The New Music Review*, and also to Ricordi and Company of New York, branch of the famous Italian house, which publishes significant works in America, as does Breitkopf and Härtel, the famous German publishing firm founded in 1719. Luckhardt and Belder, founded over thirty years ago, is still active. The recently founded firm of Schroeder and Gunther—succeeding the Schroeder Music Company—is now issuing numerous works.

Hinds, Haydn and Eldridge, of New York, have met with wide success in the publication of collections of music.

The great popularity of negro minstrel songs, which rose in 1840, was followed after the decline of minstrelsy by vaudeville and musical comedies leading to the so-called "popular" publisher. Several of these publishers have expanded to add works of notable musicians to their catalogs.

In a brilliant address prepared for the last meeting of the Music Publishers' Association of the United States by Mr. Carl Engel, Chief of the Music Division of the Library of Congress, he compared the regular publishers, working on educational lines, to "dairymen who look carefully after hundreds of milch cows in their effort to serve the public with clean and unadulterated nutriment," and likened the popular publishers to "proprietors of racing stables with a string of fast bloods who stake a fortune on a filly and run her to death making the post."

The firm of M. Witmark and Sons was founded by Julius Witmark (then the most popular boy soprano in vaudeville) and his brother Isidore, when they were respectively twelve and fifteen years of age. The father's name was used as the firm name because both of the boys being minors, could not open a bank account. To successful publishing of "popular" music the Witmarks added a type of song midway between the "art song" and the "popular" type. Known as the "semi-popular" song, it is characterized by words of the sentimental or ballad type, with music that is simple, singable and melodious. Songs of the "semi-popular type" have been used by many of the greatest singers before large audiences.

The firm of Leo Feist was established by Mr. Feist, who was a commercial salesman with a gift for writing catchy airs. The firm has expanded until it occupies two large buildings. It has published several operettas and musical comedies, and Mr. Feist is the owner of the catalog of low priced standard and classical numbers known as the Century Edition.

This article will be continued in the next issue with records of the Boston, Cincinnati and Chicago publishers, including Oliver Ditson Company, White, Smith Company, A. P. Schmidt, Boston Music Company, B. F. Wood Company, H. B. Stevens & Company, C. C. Burchard, Silver Burdett & Company, Ginn & Company, John Church & Company, Willis Music Company, Clayton F. Summy, S. Brainard Sons, Lyon and Healy and many others whose names are familiar to music purchasers in all parts of the country.

Lack of space forbids more than mention here of such highly successful firms as Edward B. Marks (successor to Jos. Stern); F. B. Haviland; Waterson, Berlin and Snyder; Irving Berlin; H. Von Tilzer; Broadway Music Corporation; Shapiro, Bernstein and Co.; C. K. Harris; Joe. Morris.

An Old Song

Sing me an old, old song, dear,
Something with smiles and tears,
Something to take me back, dear,
Back through forgotten years.
Sing me a song of June, dear,
When all the world was gay,
Bring back again with tune, dear,
Life's golden yesterday. —*J. F. C.*

How Rossini's "Stabat Mater" Came to be Written

Very few people know that the *Stabat Mater* of Rossini was never intended for wide public use when it was written. A wealthy Spaniard, of noble birth, requested Rossini to write a *Stabat Mater* for him. It was not intended to be sung publicly, but in the private chapel of the Spanish grandee, Don Varela.

Meanwhile, Rossini took ill and was unable to finish his work. He did, however, hire another musician to write three unfinished numbers. This musician was Tadolini, who was a well-known operatic composer of his day but who is now practically forgotten. Later Rossini's Spanish patron died and the estate sold the rights of the *Stabat Mater* to a music publisher. Rossini sued the publisher for the right of the copyright, regained the work, and re-wrote the three numbers written by Tadolini. The *Stabat Mater* was started in 1832. Six versions were given in Paris in 1841, but the entire Rossini version was not produced until 1842. Rossini was widely criticized at the time for introducing music of the theater into the church.

Beethoven's Innovations

By Claude Bellport

Beethoven, in his great development and perfection of the Classic Forms, had no hesitancy in departing from the practice of his predecessors.

He brought the Sonata and Symphony to their highest perfection.

(1) He adopted keys for his second subjects less closely related to those of his first subjects, than had been the custom. In his "Sonata Op. III," the first subject is in C minor and the second subject in A-flat major. Also he used more freedom in the relation of the keys of the different movements of a work.

(2) He increased the feeling of Unity by the use in later movements of phrases or motives from the main theme.

(3) He increased the importance of the Coda by adding to its length and development, developing it mostly from motives already used.

(4) He gives real importance to Episodes, especially in his Developments.

(5) With him Introductions take on a new importance.

(6) His invention of the Scherzo added to music one of its most characteristic, graceful and effective art forms. That of the "Ninth Symphony" is perhaps his best example.

He introduced "variations" and "variations with chorus," into his finales, as in his "Ninth (Choral) Symphony."

Inspiration Helps from Great Workers of To-day and Yesterday

These life epigrams from famous minds are given without comment. Make the needed application to your own life problems. Success is based upon many things. The music worker can promote his own progress immensely by the stimulation of help ideas from great workers in other fields.

"No man can accomplish anything unless he is happy in what he is doing."

—*Henry Ford.*

"How much time he gains who does not look to see what his neighbor says or does, or thinks, but only at what he does himself to make it just and holy."

—*Marcus Aurelius.*

"The longest I ever kept at one job was as a music critic. I stuck at it four years. Then I was fed up."

—*George Bernard Shaw.*

"Knowledge is more than equivalent to force."

—*Samuel Johnson.*

"Fear is perhaps our worst enemy, since it leads both to hatred and greed." —*Luther Burbank.*

"There is a discontent which is profoundly stimulating." —*Agnes Repplier.*

How to Progress More Rapidly in Music Study

New Aspects of the Science of Practicing

By H. ERNEST HUNT

Lecturer in Psychology, London Training School for Music Teachers; Metropolitan Academy of Music

English Psychological Expert Gives Practical Advice to Students and Teachers

"PRACTICE makes perfect," so the saying runs; but the statement needs qualification. Good practice makes perfectly good, but bad practice makes perfectly bad. The immediate object of any practice is to enable the individual to give a perfect performance, or reproduction; and this reproduction will be according to the pattern that is engraved upon the brain, just exactly as the reproduction in a gramophone depends for its value upon the record that is placed in the machine. The impression that remains in the delicate nerve-stuff of the brain is the essential, not the time spent or the labor involved.

The Need for Accuracy

Since thought or act leaves its mark upon the brain record, a mistake once made is liable to be repeated if the thought runs again in the former track. Thus, in order to avoid one of the principal causes of later difficulty, particular care should be taken to engrave correctly in the very first instance. Carelessly "running through" a piece of music frequently inscribes mistakes which are afterwards hard to eradicate.

We are all aware that an action tends to become easier by repetition, and that in this way habits are formed which enable us to do a thing, as we say, without thinking. It is not, however, done without thinking, but by virtue of the past stored-up thinking which serves as a record, of which the action is the reproduction.

If we do a thing with care, accuracy, and attention, *once*, the repetition will be easier. If we do it *twice* exactly the same way and allow no variation, the third time will be easier still. Then in all probability the fourth repetition will follow the same lines as a matter of course.

Practice that Cancels

But if we do a thing *right once* and then *wrong once*, these two may be said to cancel one another. Then we have done nothing whatever towards engraving a correct record, and our time has been wasted.

The automatic, or subconscious, working is one of the most astonishing faculties we possess; and it can be developed to very unexpected lengths. Attending to a process with care, establishing it as a habit, and then passing it into the automatic and subconscious department is the natural process of life. It is an absolute essential for progress.

In musical performance the technical part is to be taken over by the subconscious, while the consciousness busies itself about the emotional and spiritual message of the music. A composition, therefore, cannot be said to be known until the purely executive work is practically automatic. This is then the skeleton which we proceed to clothe in terms of living, pulsing spirit. Where mistakes occur in the rendering the fault will most likely be traced to the mental pattern. Mistakes are not, as a rule, located in the fingers, the throat, the muscles, or in any other portion of the anatomy; they originate in the faulty record.

When a passage has been wrongly fingered the fingers did not move of their own volition, they were moved by the muscles. But the muscles again only moved in response to a nerve stimulus, and this itself was a motor impulse sent from the brain. If, therefore, the finger moved wrongly the mistake was really located in the brain, and we must rectify the pattern of the record.

Observation

The first requisite towards insuring a perfect record is a keen capacity for clear observation, coupled with a desire to find out and to analyze. The battle is half won if the first record is accurate, definite, and complete. A spirit of "anything will do" is fatal to effective work; nothing will do but the very best. Observe clearly, accurately, and methodically, and make a mental note of all that is specially important. Above all, do not attempt to translate a hazy idea into action.

Practicing without keen attention is a glorious way of wasting time and developing the worst of habits. Focus the attention sharply on the matter in hand. If the attention wanders, call it firmly back. If it wanders again, insist upon singleness of aim once more. Continue this process until it is possible to hold the attention at full power on the subject desired. This ability to concentrate is of the utmost value in any type of work.

Intelligent working always means a high standard of effectiveness. The reiteration of things without discovering whether or not they have a meaning is a soul-destroying business. Poetry is memorized easily because of its sense; the same number of words without any meaning would take many times as long. So it is with music. The discovery of the melodic or harmonic scheme, the recognition of keys and modulations, the perception of form and balance, and the feeling for phrase and accent—all these serve to link the composition into a coherent whole.

[EDITOR'S NOTE.—*H. Ernest Hunt is a well-known English writer upon musical subjects, whose gifts enable him to express necessary truths in very simple and direct paragraphs. In this article he has taken up the essentials of progressive practice which every student should grasp in order to insure rapid advancement. The material is taken from a book upon practice and the musical life, entitled "Points on Practicing," which has just appeared in London, from the press of J. Curwen and Sons, Ltd.*]

Sense Activity

Analysis thus naturally comes to the front. To perceive these various details of meaning and construction it is obviously necessary to examine closely with a view to discovering points of similarity and of difference. This indeed is the root of all mental growth and intelligence. Those concerned with art must, above all others, have a high degree of sensitiveness if they are to rise above the mediocre and the commonplace. The simple beginning is to train the mind to observe points of likeness and unlikeness, to contrast and compare, and so to develop that power of critical judgment which must be blended with the emotional element to form the completely equipped musician.

Slow and Regular Practice

Accurate practice will in the first instance demand a slow rate of speed; it is the greatest of mistakes to sacrifice accuracy to any other consideration. As the result of careful engraving, the thought-pattern runs ever more easily in the well-worn groove, and increasing speed is a natural result. A time-table, with regular hours for practice, is of great assistance. The regularity establishes a rhythm which of itself does much to make practice easier and more effective. Moreover, there is always a process of subconscious assimilation going on in the intervals between the conscious acquisitive work at practice or lessons.

A part of the practice time may with advantage be assigned to a recapitulation of previous lessons or work. It is not sufficient after a lesson to have a general idea of the information imparted; go through in review the whole of the lesson, from the time it started, and recall everything possible. Jot down the headings on paper as they occur; then go through these headings themselves, and they will suggest further points that eluded memory on the first occasion. Go through the mental review a third time with the aid of the former notes, and practically all of the instruction ought to be vividly brought up. This gives it new life and strength, and thus lessons become far more effective.

Practice After Meals

It is not advisable to practice soon after a heavy meal. Clear thinking requires an adequate supply of blood in the cortex of the brain, and during the active process of digestion this is not available. Either the digestion or the practice will suffer; probably both. If the practice must come after a meal, let that meal be a light one. Thinking is influenced largely by this matter of blood supply to the cortex of the brain, and where this blood supply is deficient the thinking suffers. On the other hand, hard mental work accumulates the blood, and is apt to produce a degree of congestion. Ill-health, anæmia, malnutrition, and indigestion all prevent any high degree of mental efficiency. Constipation, the result of insufficient elimination of the waste products, liberates a poison in the blood stream which is fatal to singing and highly detrimental to all the mental processes. Moreover it is largely responsible for many "out-of-sorts" feelings, disinclination to work, bad temper, and for a general lowering of the natural resisting power which is our main safeguard against infection and disease.

It is useless to expect anything but a clogged brain in a clogged body, and the best preventive measures against constipation are physical and breathing exercises. A few stretching and extension exercises and one or two full-inflation and breath-control exercises, done early in the morning, will do much towards insuring physical fitness. Will power and a general determination to make the body obey the commands of the real self are also of immense value; and add to these regularity and common sense. As to diet: vegetables, not much meat, brown bread to the total exclusion of white, and a reasonable supply of water will also help.

Breathing exercises are always of importance in the highly civilized, and therefore unnatural, state in which we live. The vitality is largely commensurate with the amount of oxygen supplied to the blood, and muscular action is found to slow down as the supply of oxygen becomes insufficient. Muscle tone, upon which efficient muscular action depends, is thus a matter of fresh air and exercise.

Fatigue produces a poison in the body from the breaking down of tissue involved in exertion, either mental or physical. The effect of this toxin is to interpose resistance to the free passage of the nervous impulses. As a consequence, details are not perceived with accuracy and precision, and nerve impulses sent from the brain to the muscles are liable to be imperfectly or incorrectly transmitted. The effects are shown in imperfect work, mistakes, forgetfulness, and a general damping down of the standard of ability. Work and rest must ever succeed each other in a regular rhythm; and the length of the rest period must suffice to get rid of the toxic products of fatigue. If the rest be too short to eliminate entirely the poison, then the next spell of work is started under a handicap. If the poison continues to accumulate, a breakdown of some sort is within measurable distance.

Sleep is a vital essential for the brain worker, and especially for the nervous and artistic temperament. Our nervous energy is a spiritual thing, encouraged by sunshine and happiness; and, as experience teaches us, it is only with sufficient sleep that its supply can be adequately maintained.

Acquiring Flexibility

Where there is any stiffness or rigidity of wrist, arm, or finger action, or where there is a lack of flexibility in the voice, it may be due to stiffness engraved in the mental pattern. In all probability it is not due to actual stiffness in the various muscles or joints. As a remedy, loosen the thinking. That is, make a clear mental picture of the suppleness desired, and depict the fingers actually possessing the desired flexibility. Repeat this vivid mental picture five or six times, and then the next time put it into action. Continue this mental work as a definite part of the practicing.

Prosaic Facts

A reference to more prosaic facts may make this point of imagination and real results clearer. If we place a spot of lemon juice upon the tongue, a flow of saliva is quickly promoted. But if we merely imagine that spot of lemon juice on the tongue, the same flow of saliva is produced. Who has not imagined an insect creeping beneath his clothing, or its bite? The results from the stimulus which originates from within are the same as if it came from outside, though possibly their intensity may not be quite so marked. Thus it is easy to see that the picturing of a faulty standard of technic may reasonably be expected to result in faulty performance. Should the style of playing lack grace, the reason is because it is moulded on a graceless pattern. Picture grace and graceful motions and gestures, and drive the thoughts out of the rut of awkwardness.

Imagination Makes Records

Let us return for a moment to our illustration of the lemon juice idea and the saliva. The lemon juice is a figment of the imagination, but it is recorded upon the brain, and the flow of saliva is a *fact*. The brain takes no notice of the point that the stimulus was an imaginary one, its business is simply to provide the appropriate reaction. Apply this reasoning to our mental picturing, and it at once becomes clear that these pictures place themselves on record, and in proportion to their intensity influence the reaction. Consequently, if we picture our technic more free or flexible or efficient than it actually is, that picture goes on record. If we hold it before us and repeat it as a kind of regular mental practice, it builds itself gradually into a dominant idea.

Dominant Ideas

Let the theory of the matter be clearly understood before putting it to the test of practice. (1) Every idea is recorded in the brain. (2) Reiteration of an idea must gradually tend to give it predominance. (3) Actions are the natural results of dominant ideas. In this simple point of mental working we get a clue to a method of the greatest importance; important because of the time and labor it saves, and more important still by reason of the higher standard of achievement it puts within our grasp.

It is easy to send the imagination in advance of actual fact. Even if we are unable to picture ourselves doing

a thing in better style than we have ever yet accomplished it, we can picture some one else excelling. Then we can apply that model to ourselves. Once we have the better idea we can proceed to give it vitality in our minds and help it to grow, by repetition and concentration, into our dominant idea. When it is so established it will issue in action. We should not, however, overlook the fact that the mind has two departments, the conscious and the subconscious, and that at times there is conflict between the two. The subconscious, in the guise of habit or instinct, says one thing. The conscious mind, under the pull of Duty or Will, says another. Then ensues a miniature battle for dominance; *and the strongest wins.* Its reward is the right to issue in action. This is the reason why we sometimes play things wrongly when we know quite well what the correct interpretation should have been. The dominant idea is by no means always just the thing we intend at the moment. Under stress of emotion, excitement, habit, or desire we may even do things which are quite foreign to our deliberate intention. This merely emphasizes the fact that the actual dominant, conscious or subconscious, does evidently determine the action.

The ability to secure results by this method of mental working depends very much upon the individual. If the power of mental picturing be weak, then nothing much can be expected until this faculty is developed. But the power of vivid picturing is itself largely determined by the power of concentration. Try to recall the sound of a note played upon the piano; can you get it vividly? If not, then sound it on the instrument, and after it has ceased to vibrate, recall it. If you cannot do this simple thing, practice until you can. Then proceed to recall thirds; when they are clear, proceed to imagine them moving, and afterwards making skips. Turn them into sixths, and make passages of them in your power of auditory recall. Go on to other intervals, octaves, and later to dissonances and their resolutions. After having arrived at this stage it is safe to say that notes will cease to be merely notes, and will henceforth represent, as they should do in the mind, sounds.

Auditory Imagination

Recall the sound of a violin, and when it is perfectly clear, in imagination hear or play through some composition you know. Accurately depict every gradation of tone, and make the reproduction as vivid and life-like as possible. Then add to your auditory picture the sound of the accompaniment played upon the piano. But do not rest satisfied with this; go a step farther and imagine that accompaniment played upon an orchestra, which amounts to mental orchestration. From this point we may proceed to suggest further work for the imagination in depicting original combinations of instruments, new figures in accompaniments, fresh devices in harmonic treatment, and so forth. But here we should note that, as in the use of the imagination generally, only that material which is already in the memory can be used in building the new ideas. Our sole power is to recombine this old material into fresh forms. The imagination, strictly speaking, is unable to create, but has unlimited power to rearrange. It would, for instance, be impossible to imagine the sound of a violin had we never heard one; but having heard it, we can recall it and combine it with other material to produce original results.

Visual Recall

Visualization is the power of recalling an image to the inner eye. It varies greatly with individuals. There are some who can call before them the picture of a page of music so vividly that they can play from it. Try the experiment of shutting the eyes and trying to recall the figure 6 quite clearly. Is is clear and definite, or hazy and blurred? Does it keep still or jump about? Does it change from one kind of 6 to another? It ought to be clear, well-defined, and still. If you cannot recall the 6 with any measure of success, write or print the figure, look at it carefully and study it; then put the figure away, shut the eyes, and recall it. If you cannot do this, then practice until you can. Afterwards picture a double 6, then other figures, until you are able to manipulate them mentally with as much ease as you would with a pencil on paper.

Call up to the mind's eye some well-known face, and having recalled it clearly, make it smile and say 'How do you do?' Then depict it as showing various emotions, such as anger, aspiration, distress and laughter. Visualize the scenery you read about in books, make the characters described become living, actual people to you. Take a simple figured bass and see in the mind the harmonies filled in above it. Many other musical exercises will at once suggest themselves. Take a hymn-tune and observe and analyze the two chords forming the final cadence, noting the distribution of parts and all the necessary details. Visualize them in the mind; hear them in the mind. They play them from your mental picture, and check your mental concept by the actual sound. Did they sound exactly as anticipated? If not, then the anticipation itself was an inaccurate recall. It must be revised accordingly. Proceed to add another chord and go through the same process with the three; if successful, add a fourth. Go on until finally a whole hymn-tune may be mentally seen, heard, and actually played without any reference to the printed music.

Having developed this faculty of visualization and imagination up to a certain degree of proficiency, we can turn it to immediate practical use as a means of saving time in practice. The effect of playing or singing through a piece of music is to send the message of the desired pattern to the brain via the fingers or the voice. But instead of sending it by this lengthy and roundabout method we can project it by vivid picturing directly on the brain. We can visualize the whole of the process of doing the mechanical work clearly and accurately; and then this picture is registered on the brain just as if we had done it, but in a fraction of the time. Thus visualization can be brought directly into relation with the technical work, and though we need not at first attempt to do the bulk of the practicing thus, we can use it as an adjunct. As time goes on we can assign an ever-increasing share to the mental faculites, with a corresponding decrease in the mechanical work. With practice of this description the faculties of the brain will show marked development, much in advance of anything that can be accomplished in the same time through mechanical work. A high degree of mental grip is developed and the growth of general mental efficiency will hardly escape notice.

Heard in a Studio Building

Maggie Clancey Has Her Say

A Humorous Musical Recitation

By Anna Stone

"Yes, darlin', twelve years is a long time to be the scrub-lady of a studio building, and there's not many can stand it. By the same token, the lady that was before me died in the insane asylum; and if I don't be huntin' another job soon I'll be treadin' the same road. Often do I long for the peace of the locomotive works where me old man, God bless him, worked. When the whistle blew at six, all hands laid off; but here in this place they're likely to bust out in a feast of song any time of the day or night.

"Sure, sometimes I says to the Swede that runs the elevator, says I, 'All the music in the world must be dead and gone, for I heard none of it here.' Auld Tim Hooley had more chunes in his kit, and could fiddle them out of a fine summer evening, than ye'd hear in this place in a hundred years. It's pity I have for the most of them. If they ever had heard the five pipers of Connaught playin' all to wunct, they'd be struck dead with the beauty of it.

"Sure, there goes that old girl on the top floor. For twelve years she's been playin' the same piece. One day I asked her, 'Would you mind tellin' me, ma'am, the name of that piece?' 'Sure,' she says, '"Arpeggios."' Well, if you'll believe me, Nora Hogan, she's been practicin' it every day of her life; and she's never got it ready to play yet. But she's not so bad as that long-haired divil on the third. Did ye ever hear him? That boy ought not to be wastin' his strength on the pyano. He ought to have been a blacksmith and earned a dacent livin' by the honest sweat of his brow. The way he hits that poor thing 'ud make you weep. If it was his worst enemy he couldn't do worse; and if it was his wife it 'ud git a divorce for cruelty th' nixt day. It's pity I have for any pyano that fellow makes friends with. First he coaxes it along with a few gentle pets; but before ye know it, Nora, he'll give it a punch that would kill an elephant. If that fellow was a prize fighter, nawthin' could stand ag'inst him. The worst of it is, he's trainin' others to follow the same wicked career. If somebody would form a society for prevention of cruelty to pyanos, that boy would be the first one arrested. Take it from me, Nora; beware of men that bob their hair like chickens. They look like old maids; but they have arms like Dempsey.

"Whirra, whirra! Did ye ever hear a noise like that, Nora? That's her on the sixth floor back. Last night I went up stairs and heard a yelp like that, and says I to myself, 'I'd better take a look before I call the police. It may not be a murder after all.' I opened the door and there she stood, frying eggs over the gas stove, yellin' at the top of her voice. 'What's the matter?' says I. 'That's a Wolf,' says she. 'It sounds like a wild-cat,' says I. 'I mean it's a song by Wolf, the composer,' says she. 'He's been dead for years.' 'Sure, ye'll wake all the dead,' says I, 'if ye keep on yellin' like that.' Then she laughs at the top of her voice and says, pityin' like, 'It's a wonder, Maggie, with all the years you've spent in this building, that you don't know good music yet.'

"Music! Sure, what does a garlic-eatin' bird like that know about music? Wan day last week she let one of them screeches out of the window, in the middle of the forenoon; and if all the men that was laying gas pipe in the street didn't stop work! They thought it was the twelve o'clock whistle.

"There goes little Izzy Beckowitz. Look at him, dear! He's the only musician in the buildin'. He can play *The Last Rose of Summer* in a way that'll make ye smell the odor of it. But he won't be that way long. They're showin' him how to scratch already; and by the time he leaves he won't know the difference between *The Minstrel Boy* and a saw-mill.

"Yes, I've tried cotton in me ears, Nora, darlin'; but it don't do me no more good than if I had a mouth full of water and was drownin'. If it wasn't for the fellow that takes lessons on the banjo twice a week in the ayvenin's, and the girl what comes down from the country every week to practice the things she's going to sing in the choir the comin' Sunday, I'd be dead by this time.

"I can stand the poundin' on pyanos and the scratchin' on violins; but this screamin' and howlin' gets me out of me senses. Sure, all the world is gone crazy when you and me has to work hard all week for twenty-five dollars and one of them swindlers can get twenty-five dollars for a single lesson in teachin' others how to braythe. Mind ye, Nora, if ye was to try to teach a jackass how to braythe, somebody would be collectin' your insurance before long. But human bein's is different from jackasses. Sure, they'll soon be gettin' up classes in how to eat soup. Sure, braythin's the first thing I ever done in me life, and if I had a taycher to tell me how it was done, me mother never told me about it.

"There goes that orchestra. Did ye ever hear the like? Sometimes I think they're poundin' on the steam pipes, from the noises that come out of that orchestra room. The other night they started up at the same time the ashmen were unloading them iron barrels in the back street and playin' football with them as usual. Sure, I didn't know which was the orchestra and which was the barrels.

"I could stand it all if it wasn't for that Eyetalian on the seventh floor; him with the licorice mustache. One day I went to his room and he had an auld woman there that looked like the butcher's widow, except that she was all pock-marked with diamonds. He says to her, 'Madame, how many times have I told you to braythe with your diaphragm? Do you know where your diaphragm is?' She put her hand to the back of her head, and I thought that the dago was going to pull out all his hair. 'Not there! Here!' yells he, grabbin' the woman by the belt. 'Lave that woman alone,' I shouts, 'or I'll knock ye down with the broom handle.' With that he grew as red as a lobster, and the first thing I know he threw a book at me. It missed me, an' if you'll believe me I never knew nothing more until they lifted me off of him at the bottom of the stairs. Me friend Gilligen, the policeman, was there, and after a great deal of argument he consinted to send that Eyetalian to the hospital instid of the police station, upon payment of ten dollars for the damage done to the wall paper. Since then, Nora, that Eyetalian takes his hat off to me when he sees me. Sure, it's a funny world, dear, to thim that is outside of this buildin'; but it's ten times as funny inside. Listen to that voice! There goes that woman that sings like the steam pyano in the circus!"

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Positive and Negative Teaching

I am often discouraged because my pupils do so many incorrect things, against which I have warned them, and continue to play so many wrong notes which I have repeatedly pointed out. What remedy would you suggest?—C. G.

It looks as though you were taking the wrong path of approach to your problem. There are two distinct kinds of instruction: the positive and the negative—the one filled with *do's* and the other with *don't's*. Of these two kinds the latter should be seldom used, since it suggests to the pupil's mind the very thing which you want to get out of it.

Some years ago a pernicious little book entitled *Don't* had a wide circulation. Reading this book one was confronted by a long list of things *not* to do, and which immediately seemed tempting because they were forbidden. As one was told "Don't eat with your knife," or "Don't put your elbows on the table at meals," one was filled with a diabolical desire to commit these social solecisms, which had never before looked attractive. Just so, if you say to a pupil, "Don't hold your wrist so low," or "Don't play F natural there," you suggest the wrong attitude to him in each case. Give instead the positive directions—"Hold your wrist higher," and "Play F sharp in that measure," and his attention will be focused on what you want him to do, rather than the contrary. There are hundreds of wrong ways of doing anything and generally only one right way. Hold this right way constantly before the pupil's mind; say as little as possible about the possible wrong ways, and mistakes will slink away into a corner and quietly disappear.

Accuracy in Playing Notes

I write for advice about a grown-up pupil who has had a few lessons with me.

At three different times before, she has had lessons, each time about a half-dozen, and each time from a different teacher. I cannot say that she plays carelessly, but somehow she finds it very difficult to play the right notes, although when I ask her to name notes she can do it without any trouble. She is very anxious to learn and is fond of good music.—M. R.

Your pupil has certainly had a varied experience, and I trust that you may be able to hold her till she amounts to something.

The problem is simply one of acquiring the proper habits. I should spend a good part of each lesson-period in going over the material which she is to practice. Assign short lessons, which she can learn without hurrying. Have her first play the left-hand part of each new passage, while you play that for the right hand. Then reverse the process, always playing slowly enough for her to maintain steady time, and still read notes and fingering correctly. Make your directions for practice definite, showing her just what to practice each day and how many times to repeat each passage. In other words, eliminate the element of chance as far as possible, and keep her to very strict and meticulous work until she has cultivated right methods of procedure.

Scale Fingering

Can you give any simple rules for fingering the flat major scales? C and the sharp scales are easy to teach, since they are fingered practically alike; but I find that the varied fingerings of the scales that begin on black keys perplex my pupils.—C. E.

Scales may be grouped according (a) as they have the same succession of fingers, and (b) as the fingers come on the same keys.

The first group includes C and the sharp scales, as you suggest, and also the left hand of F. Similarly, the scales of Bb, Eb, Ab and Db are all fingered alike by the left hand, with this succession of fingers: 3 2 1 4 3 2 1 3. Gb can be fingered in only one way: 4 3 2 1 3 2 1 4.

The fingering for the right hand of all the flat scales may be summed up in the following statement:

The fourth finger always comes on B flat.

From this statement it follows that the thumb always comes on F and C, the second finger on D (Db) and G (Gb), and so forth.

My own experience has convinced me that it is better not to substitute the second finger for the regular finger at the beginning or end of the scales which begin on black keys. Many, for instance, advocate beginning the scale of Bb in the right hand with the second rather than the fourth finger. This change is, however, little, if any, easier, and results in more or less confusion for the pupil.

Hence, I should begin and end these scales as follows:

Right hand:	4	3	3	2	2
	Bb	Eb	Ab	Db	Gb
Left hand:	3	3	3	3	4

Melody Touch

Should a special kind of touch be used in playing melodies? If so, will you please describe it?—E. C.

The quality of piano tone depends to a considerable degree upon the rapidity with which the key descends. If the key is driven down with a quick, sudden stroke, the hammer is thrown sharply against the strings, producing a bright, incisive tone; but if the key is made to start down slowly, gaining its chief momentum only just before the tone is produced, the hammer rises more gradually and finally comes against the strings with less abruptness, so that a rounder, more singing quality of tone results.

Hence, for fluent and brilliant passage-work, a direct, decisive stroke is obtained by throwing the fingers or hand with a sudden impact; but for melody work the stroke should be less direct and more in the nature of a pressure. For this purpose the fingers should be more extended, almost flat upon the keys, and should be regulated by the weight of the forearm, or even the whole arm from the shoulder. If this form of touch is managed properly, there will be a feeling of gradually increasing weight upon the key until the tone is heard, when the excess pressure should immediately be relaxed.

It will help you to imagine that you are employing different instruments in your performance: the light passages of the accompaniment, for instance, will be played by the fingers, which correspond to the agile violins in the orchestra; while the melody will be played by the arm, which corresponds to the more sonorous French horns or the trumpets. Thus each part will be given its proportionate value, and the performance will take on color and variety.

Modern English Composers

Please give me some information about modern English composers for the piano. What are some of their most available works?—A. L.

English music has recently undergone a remarkable development at the hands of a number of enthusiastic composers, some of whom have contributed valuable new resources to piano music.

Three of these men were born in 1879: Frank Bridge, John Ireland and Cyril Scott. Bridge, who was educated at the Royal Academy of Music, has written instrumental music in which the ultra-modern spirit is tempered by an observance of conservative principles. His piano music includes a set of *Three Poems*, of which the third, labeled *Sunset*, is particularly effective. Ireland, who studied at the Royal College of Music, is well represented by his pianistic and mystic *Island Spell*, from *Three Decorations;* also by a short piece, *The Towing Path*. Scott, the best known of the three in this country, and who has made successful tours as pianist, is fond of dreamy, vague harmonies and exotic subjects, such as occur in his *Lotus Land* and *Paradise Birds*.

Felix Swinstead (1880), a teacher in the Royal Academy of Music, has written numerous Preludes, a Caprice, Op. 34, No. 1, easy pieces, and others, in a clever and original style. The Australian pianist, Percy Grainger (1882)—a British subject—is known chiefly for his settings of folk-tunes, such as his *Irish Tune from County Derry* and the sprightly *Country Gardens*. A composer whose works display Celtic imagination is Arnold Bax (1883), whose piano piece *A Hill Tune* shows his rather complex style. Yorke Bowen (1884), pupil of Tobias Matthay and distinguished as pianist, has written piano music that is sane, despite its modernisms. His *Miniature Suite* is especially attractive. Benjamin Dale (1885), professor of composition at the Royal Academy of Music, has commanded attention by a remarkable *Sonata in D Minor*.

Finally, I may mention a young man who has sprung into prominence as orchestral conductor and composer of marked ability—Eugène Goossens (1893). His piano works, which are full of the most radical devices in the way of harmonic progressions and unexpected turns of musical speech, include the *Kaleidoscope*, a set of twelve short pieces, often written in humorous vein, *Four Conceits*, and others.

Many other names might be added to the above list, which is, however, fairly representative of the modern group.

Irregularities in Tempo

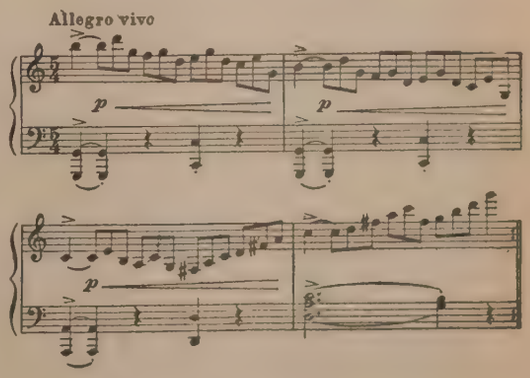
I have a pupil who is inclined to continually increase the tempo of a piece while playing it. She uses the metronome a great deal in practice, but without it she cannot keep perfect time. Can you suggest a remedy?—E. A. D.

Your pupil suffers from the complaint, especially prevalent among young ladies, of lack of attention to rhythm. The same pupil would probably walk along the street with a steady gait that would be entirely exempt from such antics as you describe; otherwise, she might be suspected of violating the eighteenth amendment.

The performance of music requires simultaneous attention to several factors, all of which must be properly presented: especially rhythm, melody, harmonic structure and emotional expression. In the excitement of dealing with the last-named factor, the most vital element of all, rhythm, is often so distorted as to become ridiculous, with the result that the performance resembles a painting in which the objects portrayed are hopelessly out of drawing. The remedy is, of course, to emphasize the rhythmic structure until it assumes its rightful place.

And the first step in this direction is *accent*. It is the innate sense of even pulsation that makes your pupil walk with steady gait; and it is the same sense that must be cultivated if she is to play in steady time. Impress upon her mind that each measure-bar is really a *mark of accent*, indicating that the following beat has the strongest pulsation in the measure. Feed her up on strongly rhythmic music—dances and the like—in which the pulsation is at its height; and let her for a time play with an over-accentuation of the first beats, especially in the bass part. I suggest for this purpose such pieces as Dupont's *Gavotte*, Op. 37, No. 1, Schumann's *Grillen*, Op. 12, and, for a less obvious rhythm, the second movement of Beethoven's *Sonata*, Op. 14, No. 2.

But it is doubtless in the pearly-brooklet style of composition that she is most likely to lose her head. Here again, emphasize rhythm, rhythm, rhythm. Let her not only lead up to a startling explosion on each first beat, but let her at first also even lengthen the first note of each measure an extra beat. According to this scheme, she will practice the fourth study of Heller's Op. 46 in 5/4 time, thus:



After the rhythmic structure has been thus pounded into her brain, you will find that she will be able to play the piece with that due regard to the preponderance of the first beats which should always be in evidence, either obviously or subtly, as the nature of the composition demands. And until this vivid sense of accent has been properly cultivated, a whole roomful of metronomes is of no avail.

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

MUSIC IS FOR THE HAPPY

"IMPLICIT confidence renders us speechless; nay, the blissful silence even implies suffering and heaviness; wherefore souls, overwhelmed with happiness feel more grateful to music than all other and better ones would do. For they see and hear through music as through an iridescent cloud. Their love grows, as it were, more distant, more touching and less oppressive. Music is their only means of watching their extraordinary state of mind, and, if becoming aware of it, it is with a feeling of surprise and relief. At the sound of music every lover thinks, 'It speaks of me, it speaks in my stead, it knows everything.'"—*Nietsche.*

"Melody is horizontal harmony; it is greater than harmony, since it contains it, as a circle contains a chord."

—W. J. Turner.

HOW VON BUELOW REGARDED LISZT

"I HAVE a peculiar predilection for Louis Napoleon; that is to say, not so much for his person as for the indigenous compendium of the nineteenth century, which he represents to me. * * * But I have also, personally, a certain kindred leaning towards 'Napoleon le Petit.' (Napoleon the Little, a favorite name for Louis Napoleon in France.) It seems to me that I, in my proportions to Franz Liszt, my uncle by election, stand in very similar relation to that which Napoleon III bore to the great Emperor, and it pleases me to think that the mentally-adopted nephew might perhaps have as much luck as he has little genius, *vis-à-vis* his uncle."

The above is from a letter of von Buelow's, written when he was a young man. He owed his initial brilliant success very largely to Liszt's teaching and to Liszt's favor. For that reason he adopted Liszt as his "uncle." Later he became entitled to regard Liszt as his father by the simple process of marrying Liszt's daughter, Cosima. The marriage, however, turned out unhappily, for as all the world knows, Cosima left him to become the second wife of Richard Wagner.

The songs of musicians are able to change the feelings and conditions of a State. —Cicero.

THE HAND OF TAUSIG

CARL TAUSIG was one of the greatest piano virtuosos who ever lived. A pupil of Liszt, he astonished everybody by his technical skill and emotional power. Much of his skill he seems to have owed to the formation of his hand. In *The Pianoforte and Its Music,* N. E. Krehbiel says: "Von Lenz remarked of Tausig that his left hand was a second right. Peter Cornelius told of the amazement which Tausig caused as a boy of fourteen when he played for Liszt for the first time: 'A very devil of a fellow; he dashed into Chopin's *A-flat Polonaise* and knocked us clean over with the octaves. Von Lenz relates how he heard Tausig play the *ostinato* octave figure in the trio of the Polonaise in a frenetic tempo from a murmuring *pianissimo* to a thundering *forte,* so that his listener cried out in amazement.

"'It's a specialty of mine,' said Tausig. 'You see, my hand is small, and yet I ball it together. My left hand has a natural descent from the thumb to the little finger. I fall naturally upon the four notes (E, D-sharp, C-sharp, B). It is a freak of nature. (He smiled.) I can do it as long as you please; it doesn't weary me. It is as if written for me. Now, you play the four notes with both hands; you'll not get the power into them that I do.'

"I tried it. 'You see, you see! Very good, but not so loud as mine, and you are already tired after a few measures, and so are the octaves.'"

CHOPIN AS GREAT PIANIST SAW HIM

IN her book, *The Interpretation of Piano Music,* Mary Venables has collected some interesting comments on the music of Chopin, which should stimulate those now studying the works of this great master.

"Says Rubinstein: 'The Pianoforte-*Bard,* the Pianoforte-*Rhapsodist,* the Pianoforte-*Mind,* the Pianoforte-*Soul* is Chopin. Whether the spirit of this instrument breathed upon him or he upon it, how he wrote for it, I do not know; but only an entire going-over-of-one-into-the-other could call such compositions into life . . . Nor should we overlook the fact that he is only one of the composers who, conscious of his specialty, creates for this specialty (the Pianoforte) and (with the exception of a few songs) attempts no other style of composition. . . . From a purely musical standpoint, how perfect in technic and in form, how interesting and new in harmony, and often how great!'

"'In making an analysis of Chopin,' writes Liszt, 'we meet with beauties of a high order, expressions entirely new, and a harmonic tissue as original as erudite. . . . They disguise their profundity under so much grace, their science under so many charms, that it is with difficulty we free ourselves sufficiently from their magical enthralment to judge coldly of their theoretical value. . . . A high rank must be assigned by the future historian of music to the one who distinguished himself in art by a genius for melody so rare, by such songful and remarkable enlargements of the harmonic tissue.'

"Huncker writes that the pianist, Hallé, was bewildered when he first heard Chopin play, for he did not believe such music could be represented by musical signs.'"

HOW TO LISTEN TO BACH

IN his essay on Johann Sebastian Bach, W. F. Apthorpe quotes Robert Franz as saying:

"To my mind, it is far less important with Bach (*i. e.* his choruses) to follow out the web of voices in all its details; as in a cathedral the countless details of ornamentation only serve to impart life and movement to the whole, but do not distract the spectator's attention therefrom, so it is also with Bach's polyphonic writing. Bach's harmonic progressions unfold themselves, for the most part, in large, broad proportions—his fundamental basses point to this clearly enough—but he seems to resolve theme groups into smaller ones by a melodically flowing leading of the voices, which gives rise to a multitude of subsidiary harmonies that busily push their way hither and thither. Now he who should try to follow these smaller groups, as they flit rapidly by, would come to grief, for the reason that before one of them has acquired a complete, well-rounded form, another is pushing its way to the front, only to give place just as quickly to a third, so that all these separate details seem to elude the ear. The true significance of the detail work, as of the whole, is lost when one listens to Bach in this fashion. One should far rather seek to grasp these larger proportions, try to reconstruct them inwardly for one's self, and thus learn to look from this form-basis securely and intelligently into the apparently entangled, but really organically developed labyrinth of the several voices."

Upon this Apthorpe comments: "The student who is anxious to practice this sort of listening to Bach, recommended by Franz, will find the hardest part of the work done for him, so to say, in one of the composer's instrumental works; in the C major concerto for three clavichords with string accompaniment. Hardly anything, even by Bach, is richer in minute florid detail work than this concerto; but leave aside the three clavichord parts, and play (if possible a good pianoforte arrangement of) the string quartet by itself, and the main outlines of the music stand before you unobscured."

TO BE HEARD BUT NOT SEEN

"WHEN you are listening to an orchestral concert," writes W. J. Henderson in a recent *Outlook* (New York), "close your eyes. Listen, do not look. Hear the orchestra, do not see the conductor. Orchestral performance is an art for the ear, not for the eye. The conductor is performing, nine times out of ten, for your eye. You are not to judge the value of the orchestral playing by the energy or grace or picturesqueness of the conductor.

"Stokowski, with his feet spread apart like Louis Graveure's in a song recital; Walter Damrosch, crouching behind the music stand as von Bülow did when he wished the orchestra to play *pianissimo;* Coates, with his left hand vainly trying to brush the hair out of his eyes while his right waves wildly in sweeping semicircles, and Mengelberg, eagerly endeavoring to increase his stature by lifting himself upon the points of his toes, are picturesque figures, to be sure, but you ought not to go to orchestral concerts to see them. You should go to hear the playing of the orchestra. What orchestral conductors accomplish should be heard, but not seen."

Mr. W. J. Henderson, who waxes a trifle vitriolic at the expense of our leading conductors, is doubtless right. Doubtless, one should go to an orchestral concert in a spirit of austere reverence, prepared to be wafted into remote realms of esthetic beauty by the spell of the music alone; but, humanly speaking, how many of us do? For many of us, the dim lights, the charm of being one of a vast, interested audience, the massed array of musicians with their gleaming instruments, not to speak of the antics of the conductor, add not a little to the thrill of an orchestral concert. Are we to be denied all this?

Anyway, Mr. Henderson does not practice what he preaches, or how should he know that Stokowski stands with feet apart, that Damrosch crouches like von Bülow, or that Mengelberg stands on his toes like Adeline Genee when that charming dancer was in her prime?

QUARTER-TONE MUSIC

QUARTER-TONE music, that is, music in which Bach's scale of twelve half-tones is further sub-divided into twenty-four quarter-tones, has been is use in the Orient for centuries, but is a comparatively new idea in Europe and America. A concert of such music was recently given in Berlin, and was limited to a single number, a string quartet by Alois Haba, a young Czech composer. The quartet was played over twice to an audience limited to musicians, scientists, newspaper men and others.

The following is an extract of an article by Ivan Vyshnegradskii which was printed in a Bolshevist paper published in Berlin, and translated into English by the *Living Age* (Boston): "The problem of quarter-tone music has been discussed in Europe for years. The question was studied most assiduously in Germany, where Richard Stein published, in 1906, two 'cello pieces where quarter-tones were occasionally used *ad libitum.* He also built a quarter-tone clarinet, but his attempts found no approval. In 1917, again, Mellendorff built a quarter-tone harmonium and wrote a pamphlet about, and five short pieces for, this instrument. Similar work had been done at that time also by the organist, Mayer. Busoni, the pianist, wrote a pamphlet where he proposed a subtler division of the octave, but he advocated third-tones instead of quarter-tones, which would be much more difficult in practice, although theoretically as acceptable as quarter-tones. I, myself, wrote no small number of pieces of quarter-tone music for the piano, violin, 'cello and voice.

"The coming of the quarter-tone music seems to answer a psychological necessity in the musical world, for it seems to be a result of the crisis which is apparent in all the branches of to-day's cultural life."

Ivan (for short) might add that a scale of quarter-tones is also becoming a practical necessity to composers who feel that the resources of the chromatic scale are well-nigh exhausted. But it will be a long time coming. We are not going to scrap our pianos yet awhile.

The surest way not to fail is to determine to succeed. —Sheridan.

PARSIFAL—WITH OYSTER SAUCE

FEW orchestral conductors have seen as much of America's musical outposts as Walter Damrosch, the veteran conductor. In his reminiscences recently running in the *Ladies Home Journal,* he includes the following amusing anecdote. Times change rapidly in America, and probably he would find conditions very different in Oklahoma City today.

"I recall an amusing incident in Oklahoma City. One concert had been scheduled as part of a course of entertainments under a local manager. The theater was crowded, and I had just finished the *Prelude to Parsifal,* and was ready to begin the excerpts from the first act, when suddenly the manager popped up on the stage and addressed the audience somewhat as follows:

"'Ladies and Gentlemen: I am proud to see so many of you here tonight and take the opportunity of announcing to you that I have already made arrangements for next season for a course which will be in every respect finer than the one I am giving you this year! I also would like to announce that Stewart's Oyster Saloon will be open after the concert, for lunch.'"

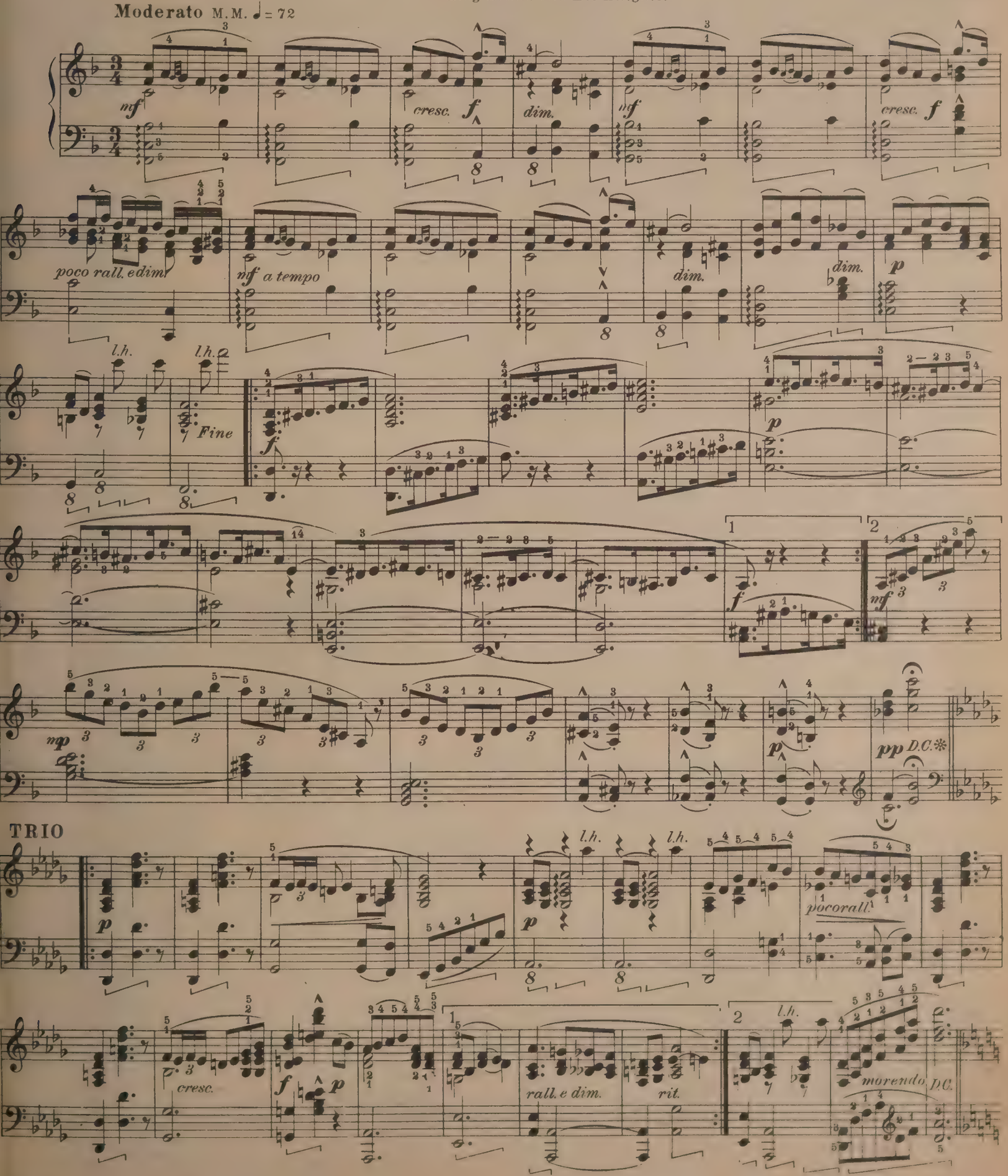
From Monsalvat to Stewart's Oyster Saloon seems quite a drop. Yet in the palmy days of Bayreuth, the listeners to "Parsifal," including Wagner himself, were apt to issue forth to an even more prosaic diet of beer and limburger!

GUINEVERE

The newest work by a very popular writer.
An ideal teaching or recital piece. Grade 4.

"And could he find a woman in her womanhood
As great as he was in his manhood
The twain together might change the world"
King Arthur and His Knights.

ADAM GEIBEL



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* From here go back to the beginning and play to *Fine*; the play *Trio*.

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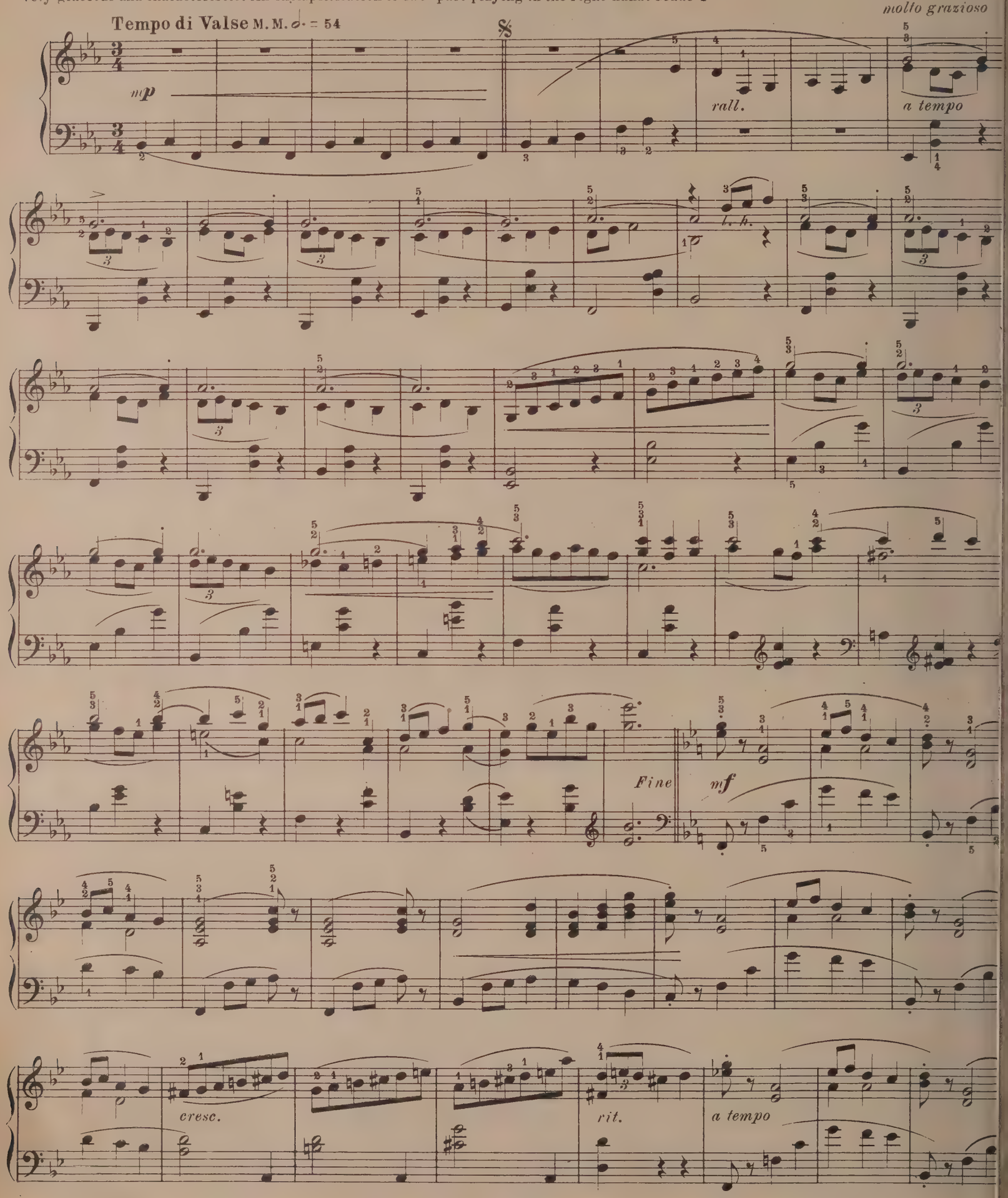
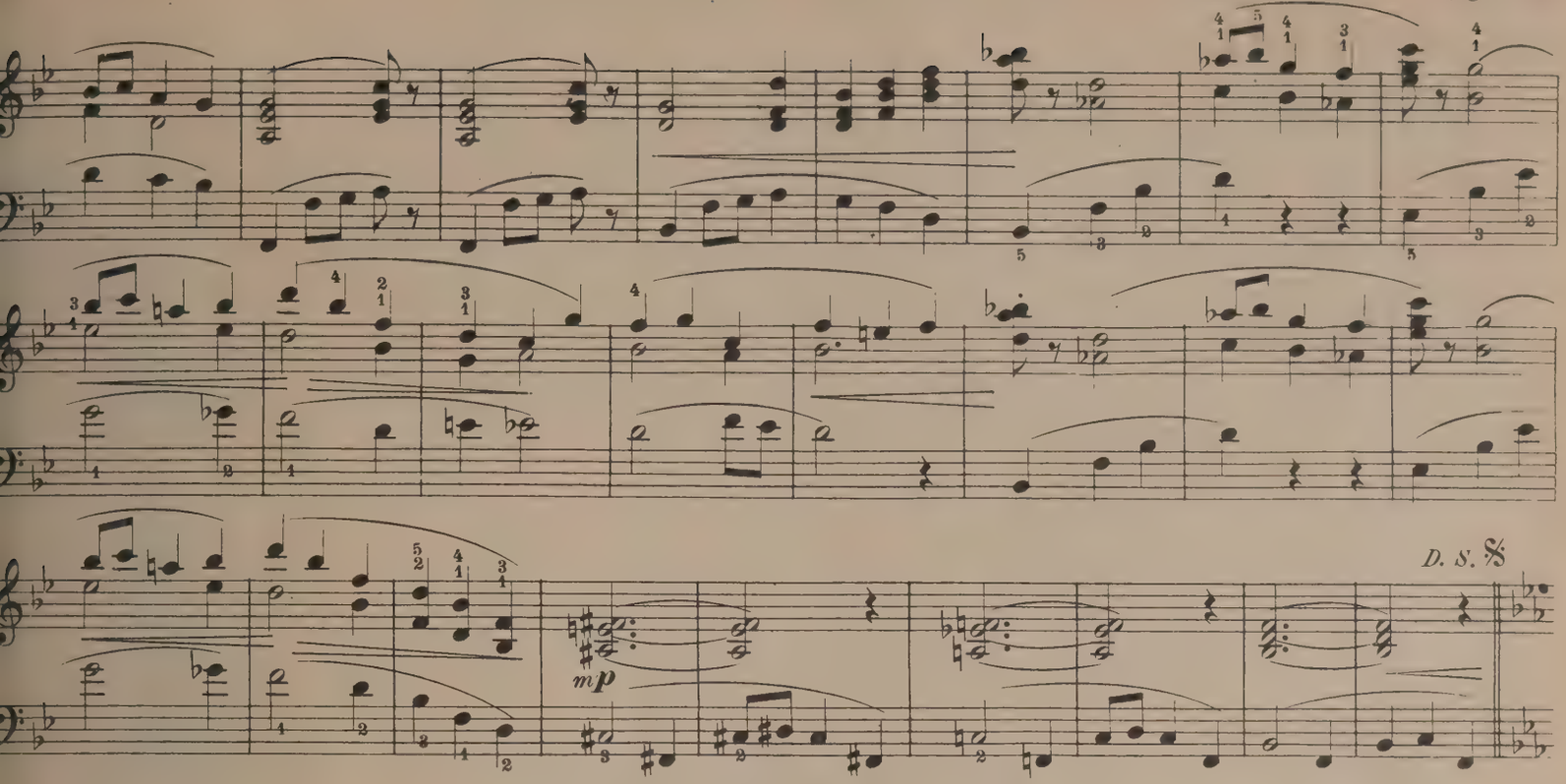
Prize Composition Etude Contest

WHERE THE LOTUS BLOOMS

CHARLES WAKEFIELD CADMAN

Very graceful and characteristic. An exemplification of two-part playing in the right hand. Grade 4



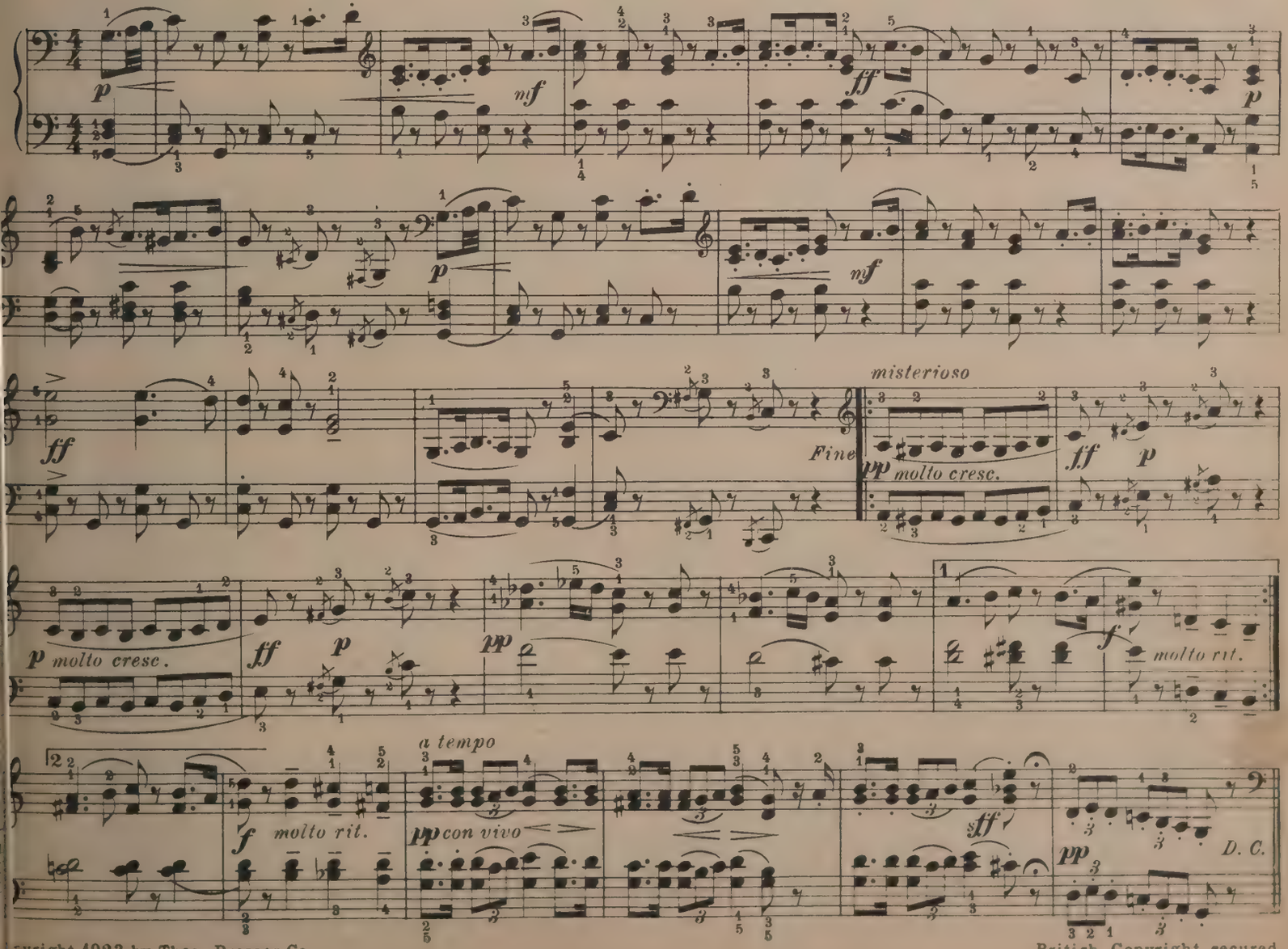


PETIT BURLESQUE

A little musical joke, Grade 2½

W. P. MERO

Con Humore M.M. ♩ = 108



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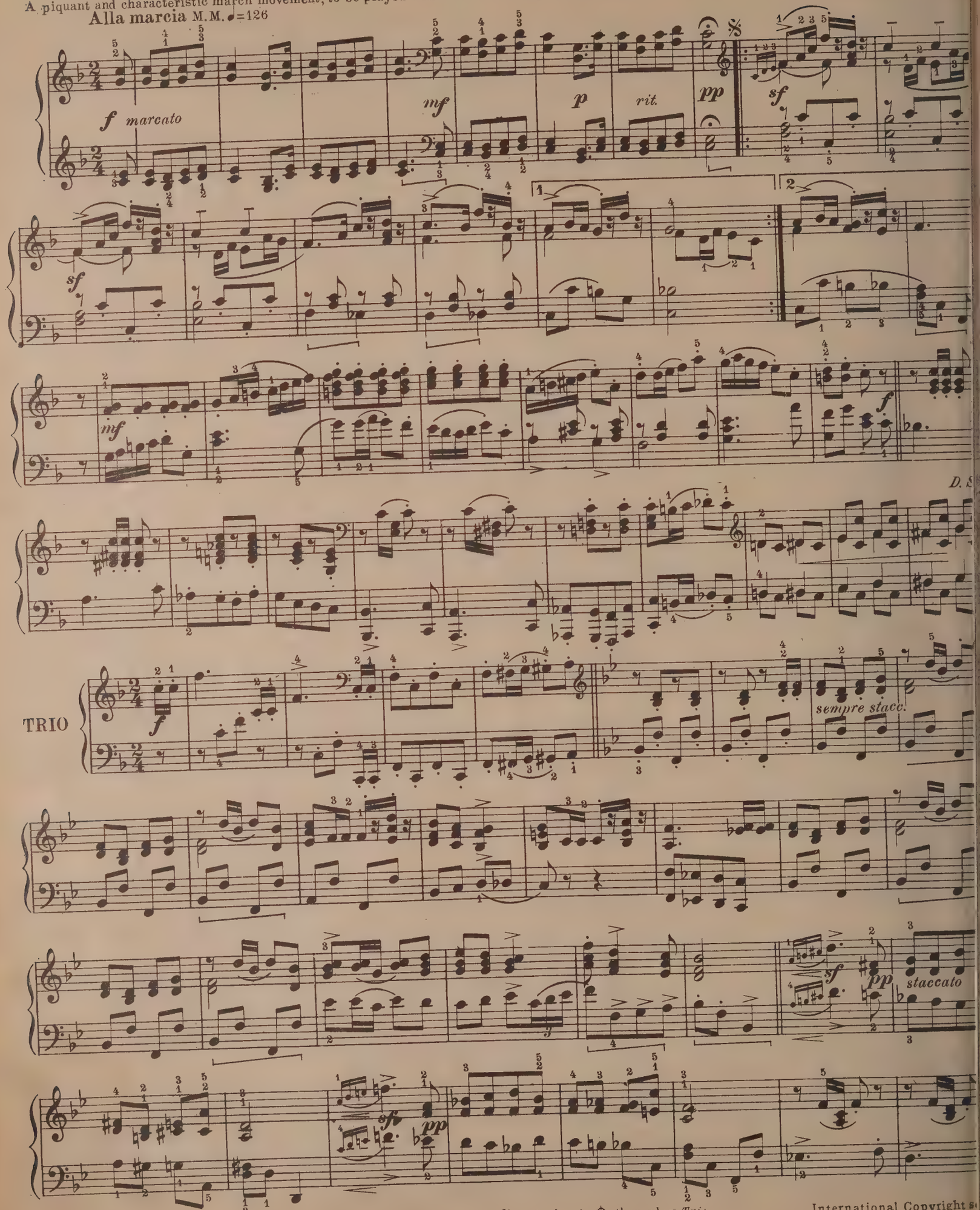
MARCHE MIGNONNE

RUDOLF FRIMI

A piquant and characteristic march movement, to be played with humor and emphasis. Grade 4.



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✻ From here go back to 𝄋 and play to ⊕; then play *Trio*.

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stacc.

D.C. ✻✻

CODA

f stacc.

ff

p

pp

✻✻ From here go back to the beginning and play to ⊕; then play *Coda*.

ROMANCE

R. SCHUMANN, Op. 28, No. 2

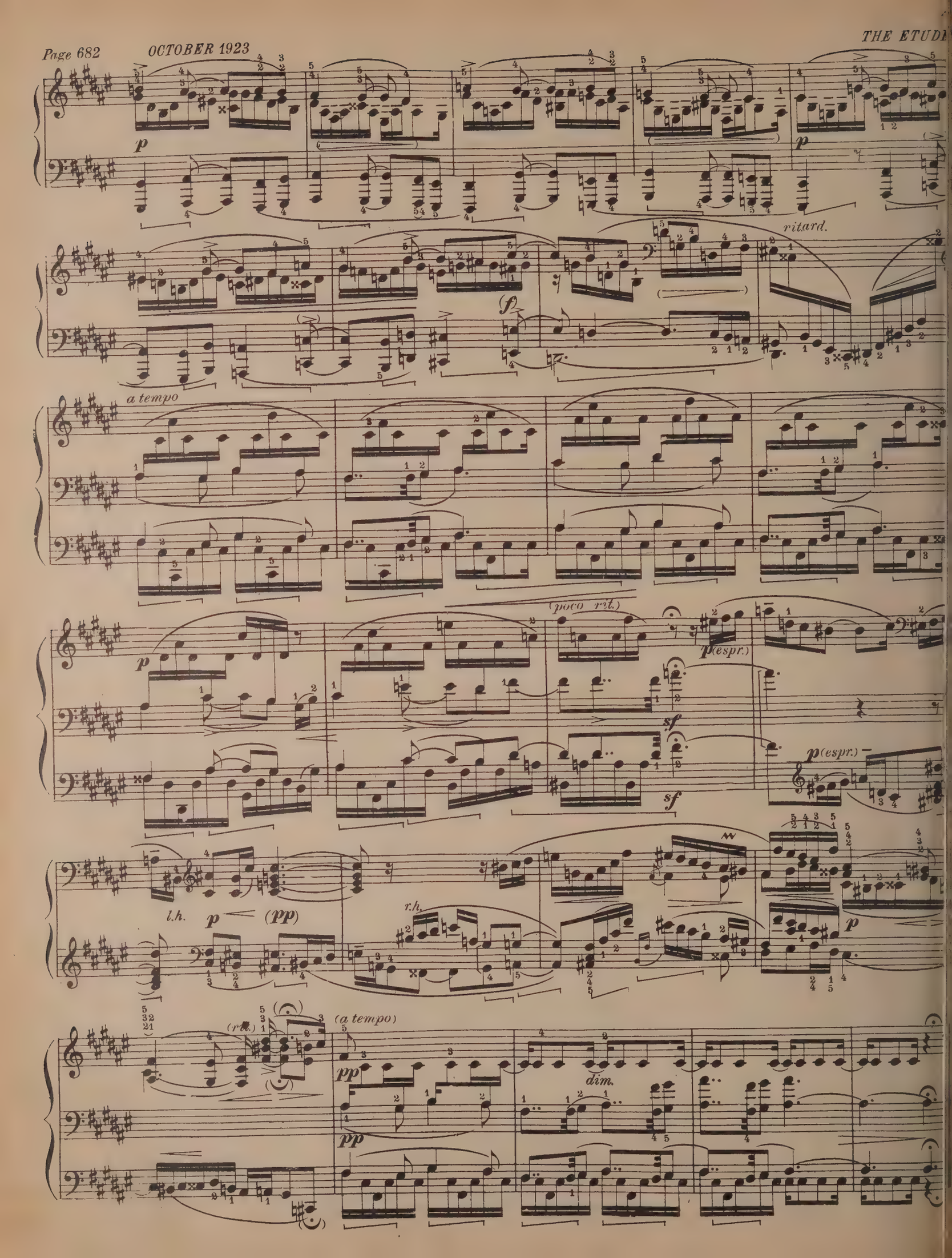
Like a duet for alto and baritone. The voice parts are carried by the thumbs of the two hands chiefly. The accompanying parts must be subordinated. Grade 7.

Einfach (Semplice) M.M. ♪=100

p

(mf)

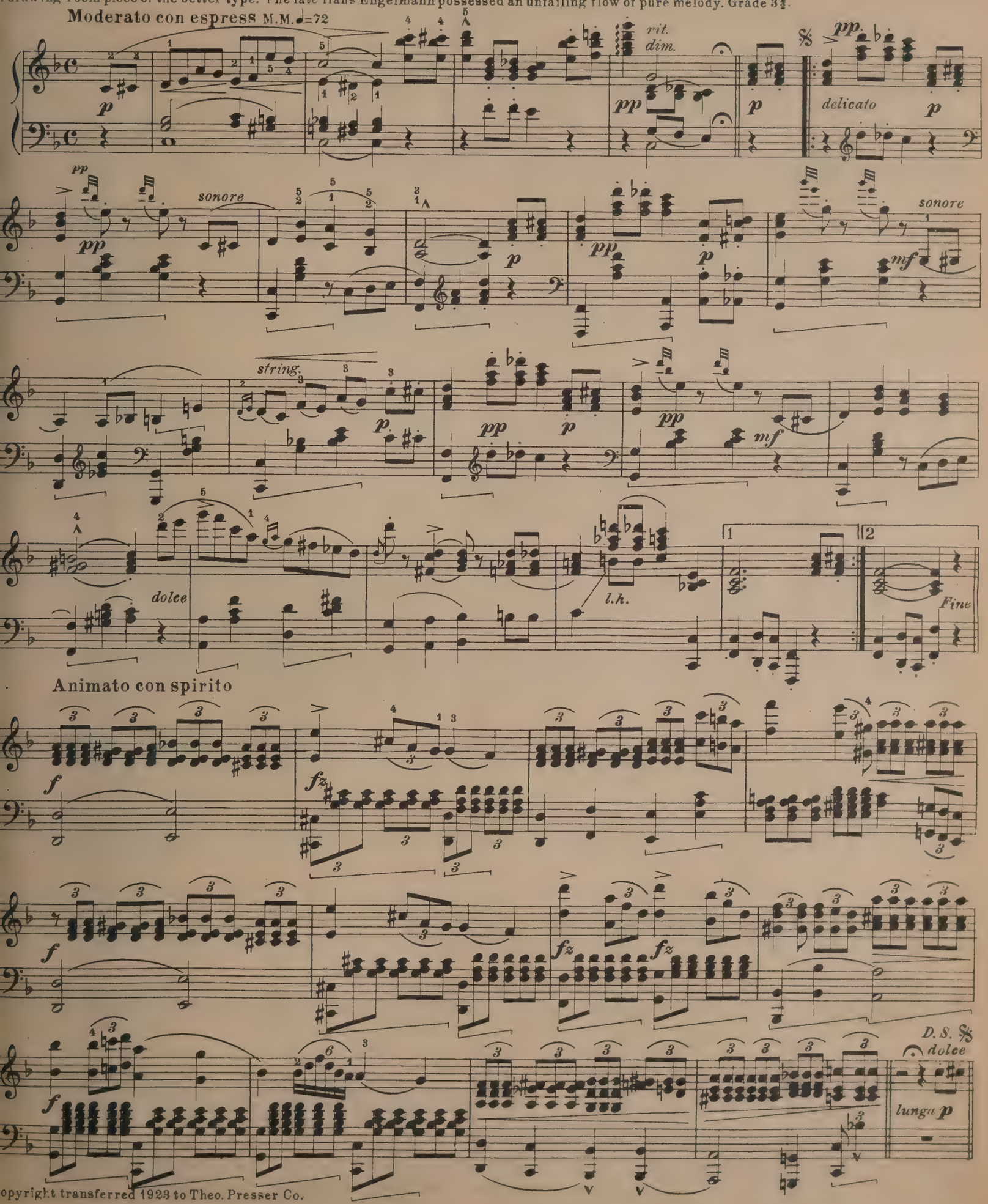
p


p
ritard.
f
a tempo
p
(poco rit.)
p(espr.)
sf
sf
p(espr.)
l.h.
p
(pp)
r.h.
p
(rit.)
(a tempo)
pp
pp
dim.

DREAMING
REVERIE

H. ENGELMANN

A drawing-room piece of the better type. The late Hans Engelmann possessed an unfailing flow of pure melody. Grade 3½.



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THE MARCH OF THE MITTEN MEN

INTRODUCING "ONWARD CHRISTIAN SOLDIERS"

The Mitten plan is being adopted widely in the industrial world.

JOHN PHILIP SOUS

SECONDO

Tempo di Marcia M.M. 𝅗𝅥=120

ff *mf* *ff* *p* *p*

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Dedicated to the Mitten Men and Management

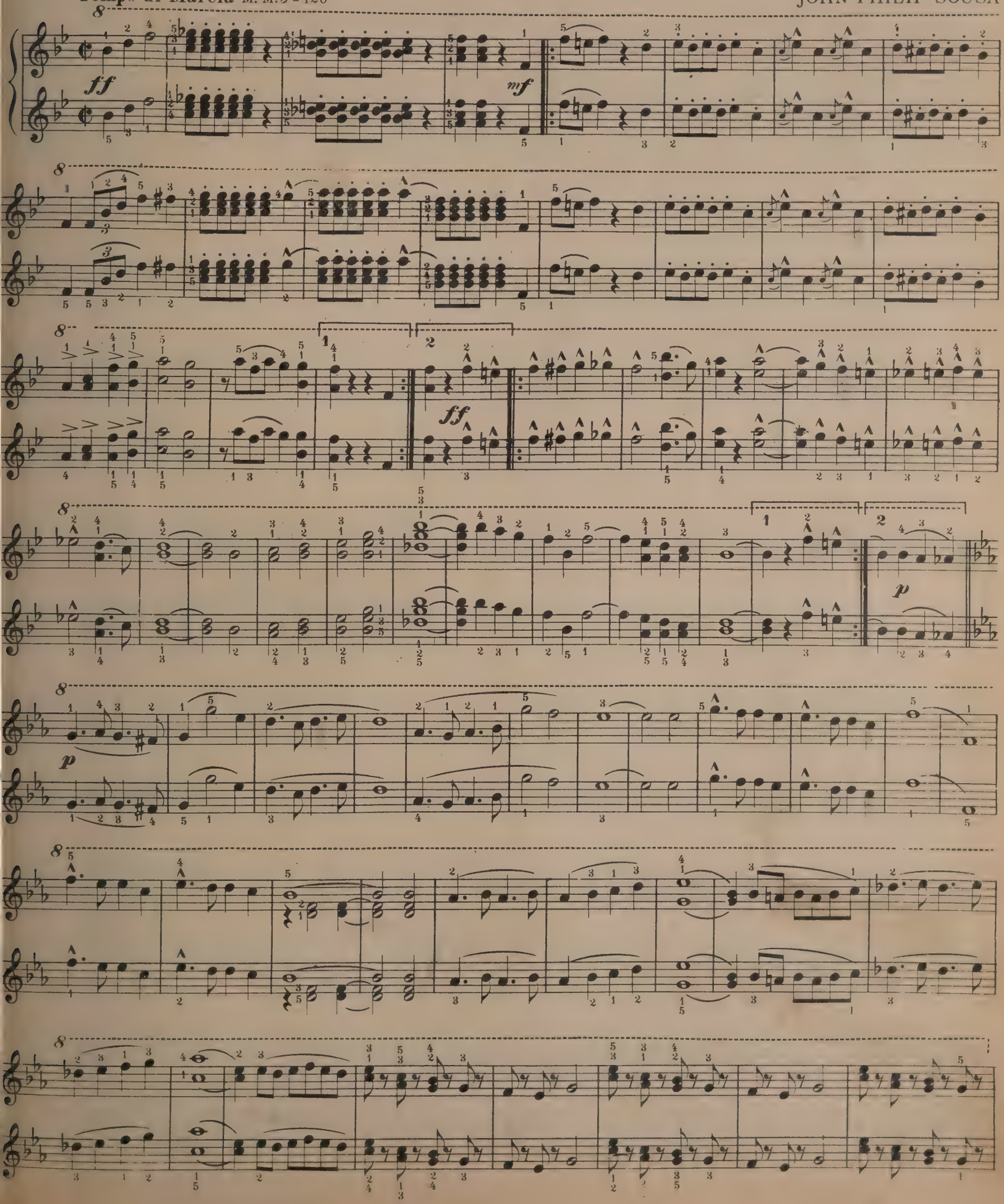
THE MARCH OF THE MITTEN MEN

INTRODUCING "ONWARD CHRISTIAN SOLDIERS"

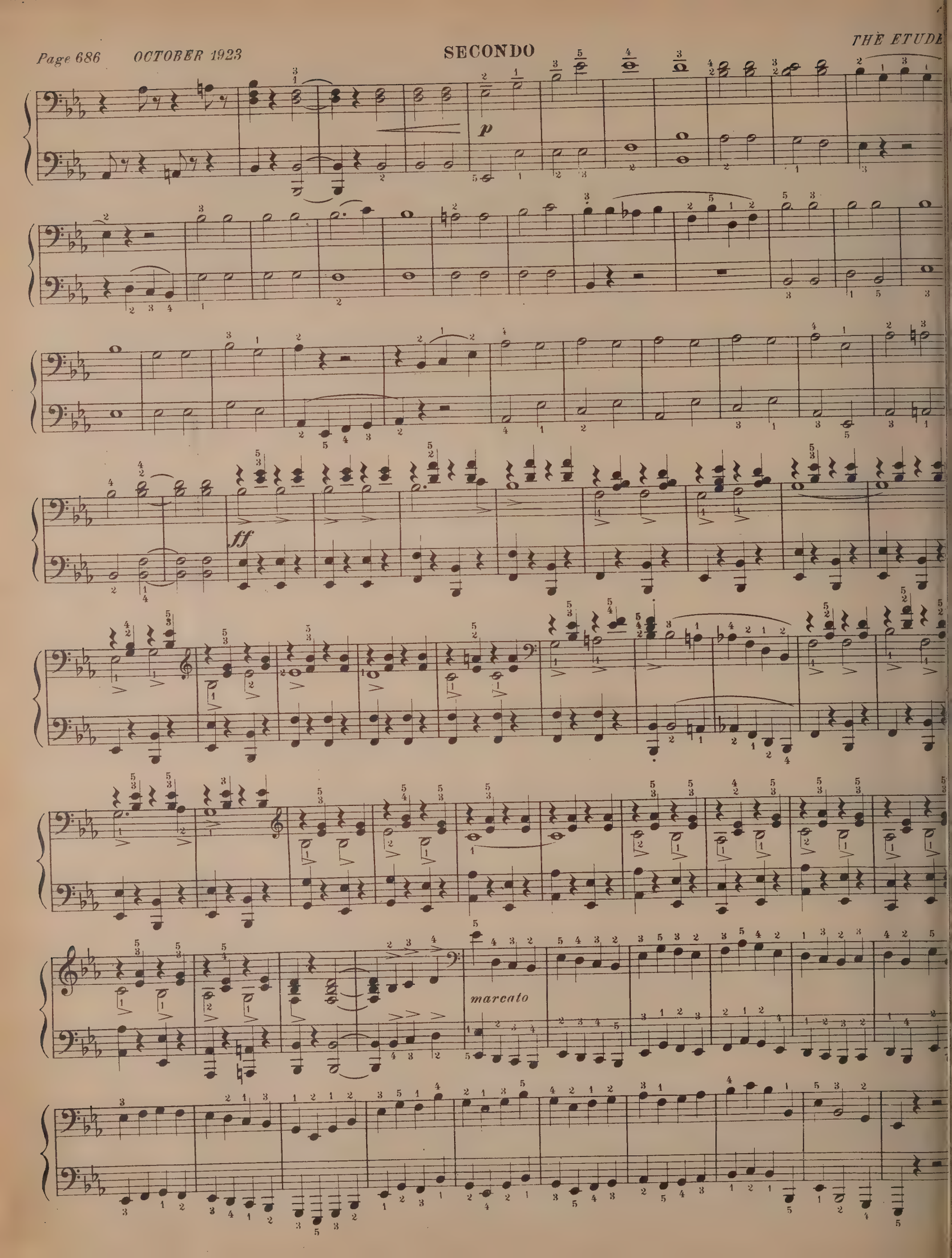
PRIMO

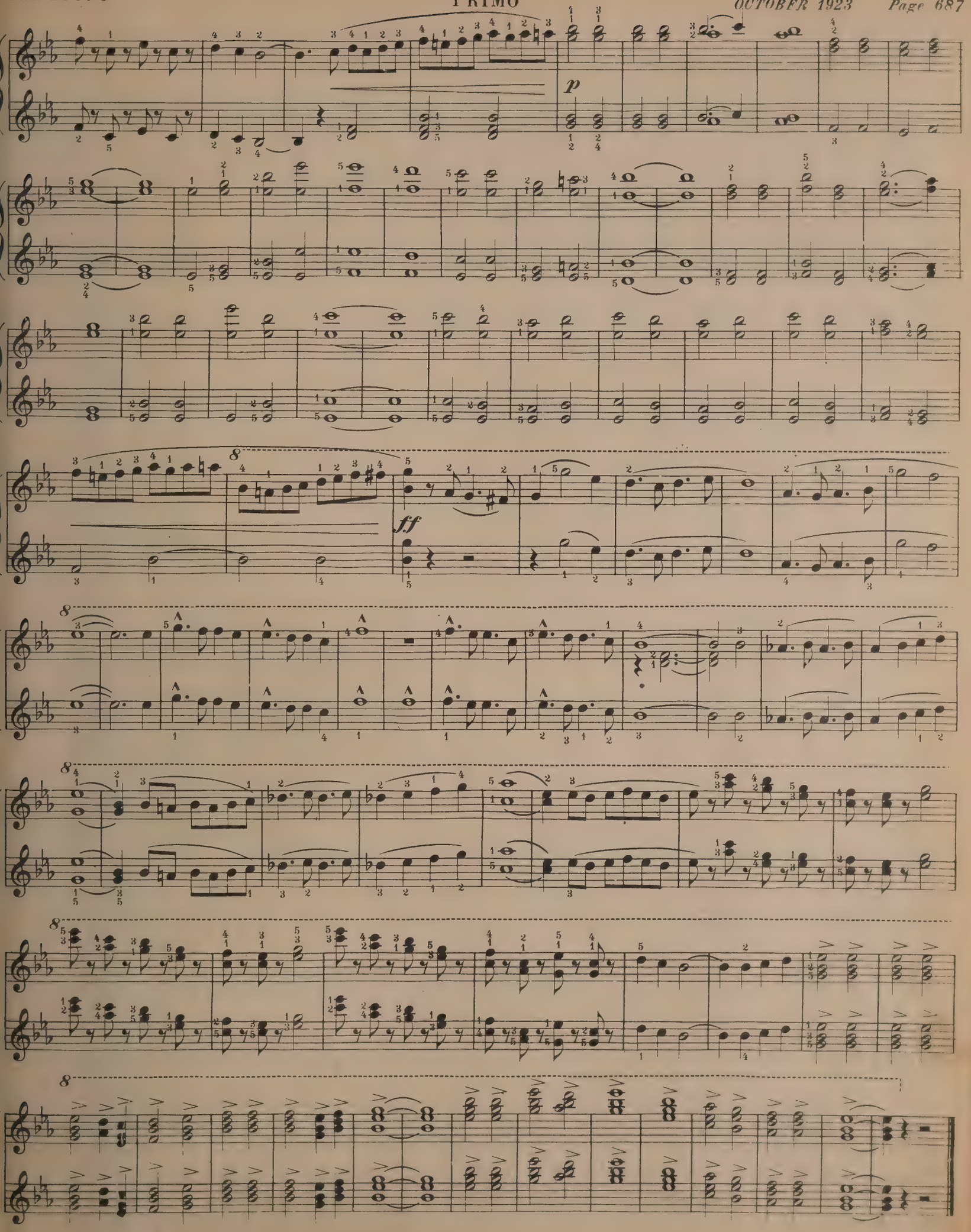
Tempo di Marcia M. M. ♩ = 120

JOHN PHILIP SOUSA



SECONDO




p
ff

Prize Composition Etude Contest

LILT

CECIL BURLEIGH, Op. 9, No. 2

Exemplifying a certain interesting phase of double-note technic. Grade 5.

Sprightly; vivaciously M.M. ♩=108

p

increase

f

exuberantly

no slower

mf

p

increase

f

exuberantly

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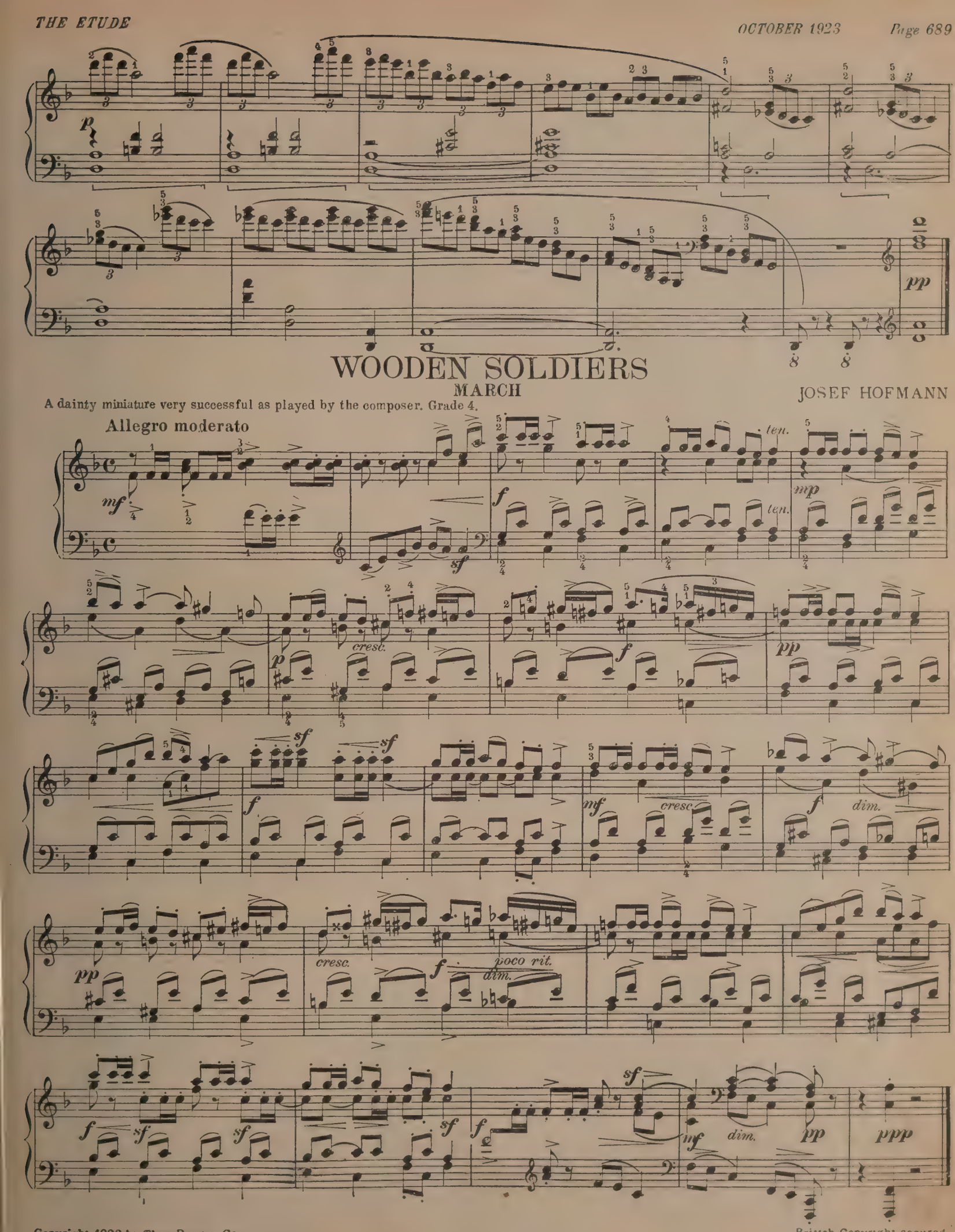

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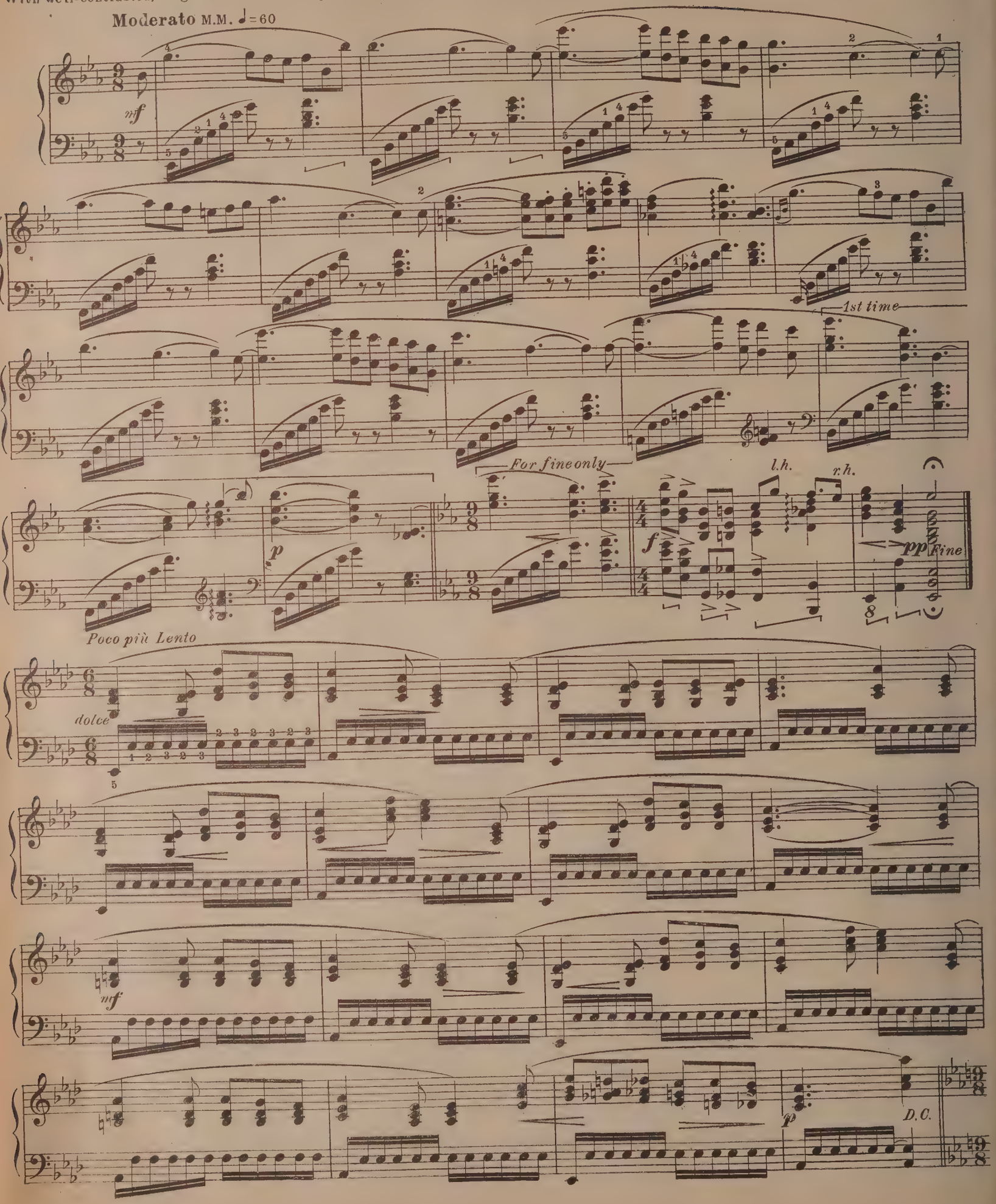
ON THE LAKE

Frederick A. Williams, Op. 48

With well-contrasted, song-like themes. Good practice in the left hand upward *arpeggio*. Grade 3½



Character—
The Secret of Achievement

Ludwig van Beethoven
Born in Bonn, Dec. 17, 1770.
Died in Vienna, March 26, 1827.

"I recognize no sign of superiority in men but goodness."
—Beethoven

Beethoven! The master of all the masters! The artist whose sonatas and symphonies testify to the sterling *character* of the man himself—a character recognized by his contemporaries and by the generations that followed!

While all true art rises above the commonplace, the outstanding masterpieces in music, literature and painting live through generations because of some distinctive quality—a *"character"* all their own.

This individuality—this element of distinctiveness and distinction—marks not only the works of such master-*artists* as Angelo, Dante, and Beethoven, but also the products of such master-*artisans* as Stradivarius and Guarnerius. In music particularly, the parallel is close between progress in art and progress in artisanship:—Bach's fugues were made possible by the development of the well tempered clavichord, and Beethoven's sonatas are the direct result of the invention of the modern piano.

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If you are interested in music you will want to *know* what the Wurlitzer Company means by *"character"* in a piano. We believe you will recognize a richness and fullness, a delicacy yet firmness of tone that spells distinctiveness, distinction, character.

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Brunswick

PHONOGRAPHS AND RECORDS

For Oil, Gas or Electricity

16½ in. High—. Shade 13 in. Diameter

A jury of eleven artists—Painters, sculptors, craftsman, and critics—picked this, the design of Miss Mary Bishop, as the lamp containing the most beautiful proportions, harmonious tones and practicable design of all those at the Art Alliance of America's exhibition of 1923.

The base is cast in medallium, of rich, statuary bronze finish, which not only allows the artist's delicately refined contours and gracefully proportioned masses to be faithfully preserved in their charming simplicity, but also insures their permanency. The shade, designed as a unit with the lamp, is in tones of grey-gold-brown graded into ivory brown—chosen by Miss Bishop to carry her scheme of color harmony—with deep, rich, brown stripes toward the bottom of the flare, and edges bound with strips of dull brass.

Why the Decorative Arts League Paid $2500 for this Lamp in order to Sell Replicas of it for only $5.90

Wearied with the drab commonplaces offered by lamp manufacturers, with their ill-proportioned, unbalanced designs and garish colors—particularly with those few poor specimens adapted for burning oil—the Decorative Arts League determined to procure, for reproduction, the most beautifully designed, harmoniously colored table lamp, adaptable for either oil or gas as well as electricity, that the best artistic talent in America could produce, cost what it would.

The assistance of the Art Alliance of America was enlisted and a great national competition arranged.

Cash awards of $1300 were offered, and eleven eminent artists and critics selected by the Art Alliance to act as jury. Over 250 artists entered the competition, from 26 different states and provinces. 307 different designs were submitted. Though all were beautiful, many of them surpassingly so, the final verdict went unanimously to the lamp of Miss Mary Bishop (Illustrated above), and she received the Blue Ribbon and Grand Prize of $600.00.

$2500 For One Lamp

Thus was secured for the League, at a total expense of something over $2500, the one design for a table lamp unmistakably supreme for its purpose. And this, the Blue Ribbon Lamp, each one bearing the artist's signature, is now offered for a limited time by the League to those who appreciate the possession of such artistic things.

Price the Most Amazing Point of All

The price of the Mary Bishop Lamp, like that of all articles offered by the League, is actually less than is asked in stores for even the commonplace factory designs of similar type. It is $5.90. Look about you in the stores and see how pitiably little you can get for even twice or three times that amount and then think that now, through the League's plan, you can for merely $5.90 have for your home the lamp on which a jury of the most discriminating judges of art conferred the Blue Ribbon.

That is the League's purpose—to prove that the most substantial and artistic things need cost no more than drab commonplaces if the right methods of production and distribution are used.

Most of the League's offerings are never advertised to the public, but are offered privately to corresponding members. (Such membership costs nothing—it merely registers your name as wanting to be informed of the League's offerings and gives you the members' prices on them in case you ever wish to buy. See coupon below). Only a few times a year some especially great triumph, like Aurora, or this Mary Bishop Prize Lamp, is publicly announced, and then only for the purpose of widening the corresponding membership to include a few more discerning people.

Sent You On Approval

All League products are sold strictly subject to the purchaser's approval. All you need to do is to sign and mail the coupon. When the lamp comes you pay the Postman $5.90 plus the postage. You then take five days to see the lamp lighted, to study its effect. If by that time you have not decided that you never before made so good a purchase, you return the lamp to us and all your money will be refunded in full. That is the League's way of doing business. Send coupon now, for it might be months, or years, before you see another announcement of the League. So sign and mail this coupon now—without risk.

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You may enter my name as a "Corresponding Member" of the Decorative Arts League, it being distinctly understood that such membership is to cost me nothing, either now or later, and is to entail no obligation of any kind. It simply registers me as one interested in hearing of really artistic new things for home decoration and use.

You may send me, at the member's special price, a Mary Bishop Prize Lamp, and I will pay the postman $5.90, plus the postage, when delivered. If not satisfactory I can return the lamp within five days of receipt and you are to refund my money in full.

Check whether
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Oil ☐
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ET 1

Signed .....

Street or R. F. D. .....

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Canadian Factory, THE WAHL CO., LTD., Toronto

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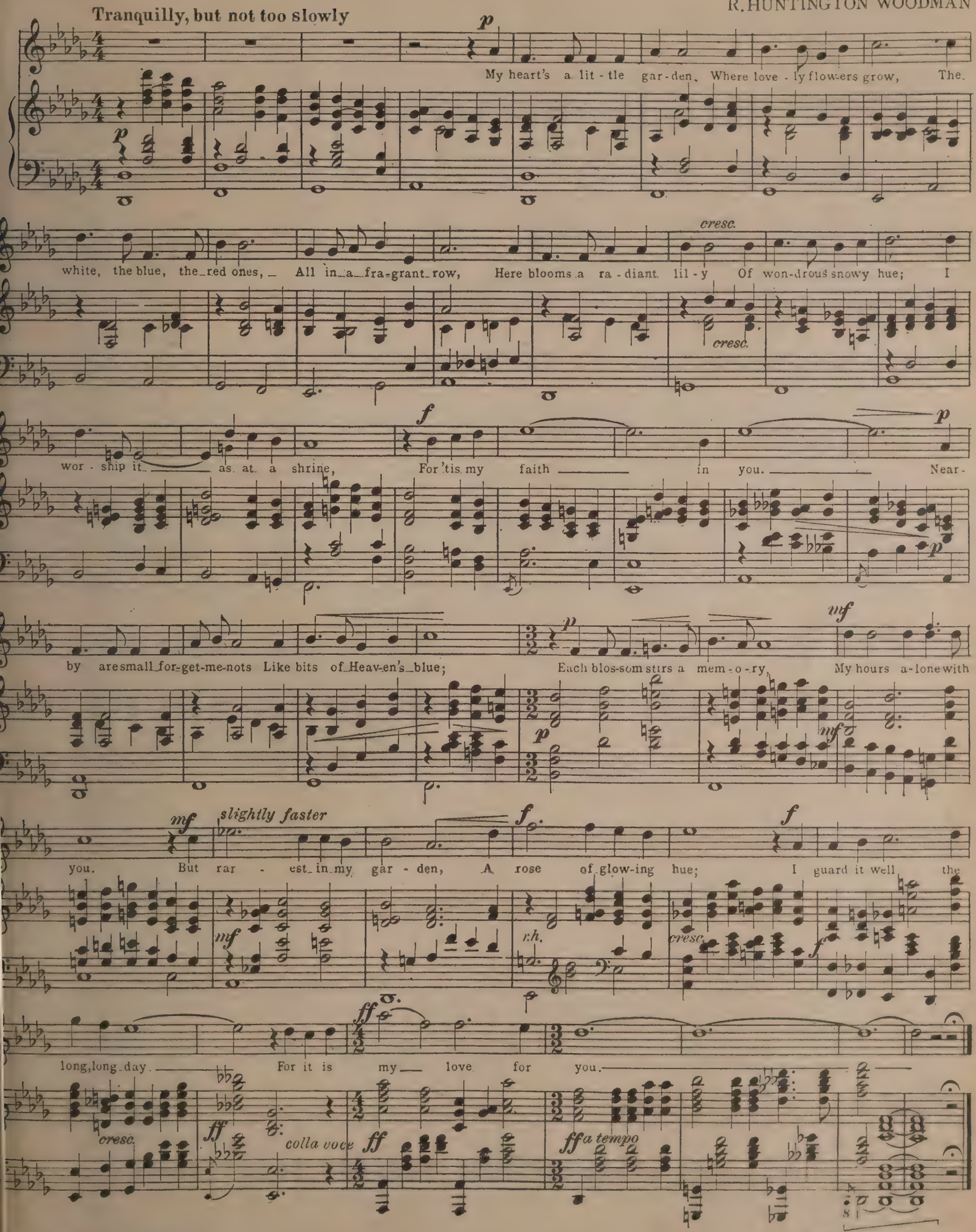
EVERSHARP
matched by
WAHL PEN

Write-hand companions with features that can't be copied.

A SONG TO YOU

ELIZABETH EVELYN MOORE

R. HUNTINGTON WOODMAN


Tranquilly, but not too slowly
My heart's a lit-tle gar-den, Where love-ly flow-ers grow, The white, the blue, the red ones, All in a fra-grant row, Here blooms a ra-diant lil-y Of won-drous snowy hue; I wor-ship it as at a shrine, For 'tis my faith in you. Near-by are small for-get-me-nots Like bits of Heav-en's blue; Each blos-som stirs a mem-o-ry, My hours a-lone with you. But rar-est in my gar-den, A rose of glow-ing hue; I guard it well the long, long day. For it is my love for you.

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A FLORAL IDYL

A graceful drawing-room piece in popular style. Grade 3½

GEORG EGGELING, Op. 204

Andante moderato M.M. ♪ = 126

mf

espress.

f

Fine

p

mf cantando

D.S. 𝄋 *

Trio

dolce quieto

mf espressivo

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* From here go back to 𝄋 and play to *Fine*; then play *Trio*.

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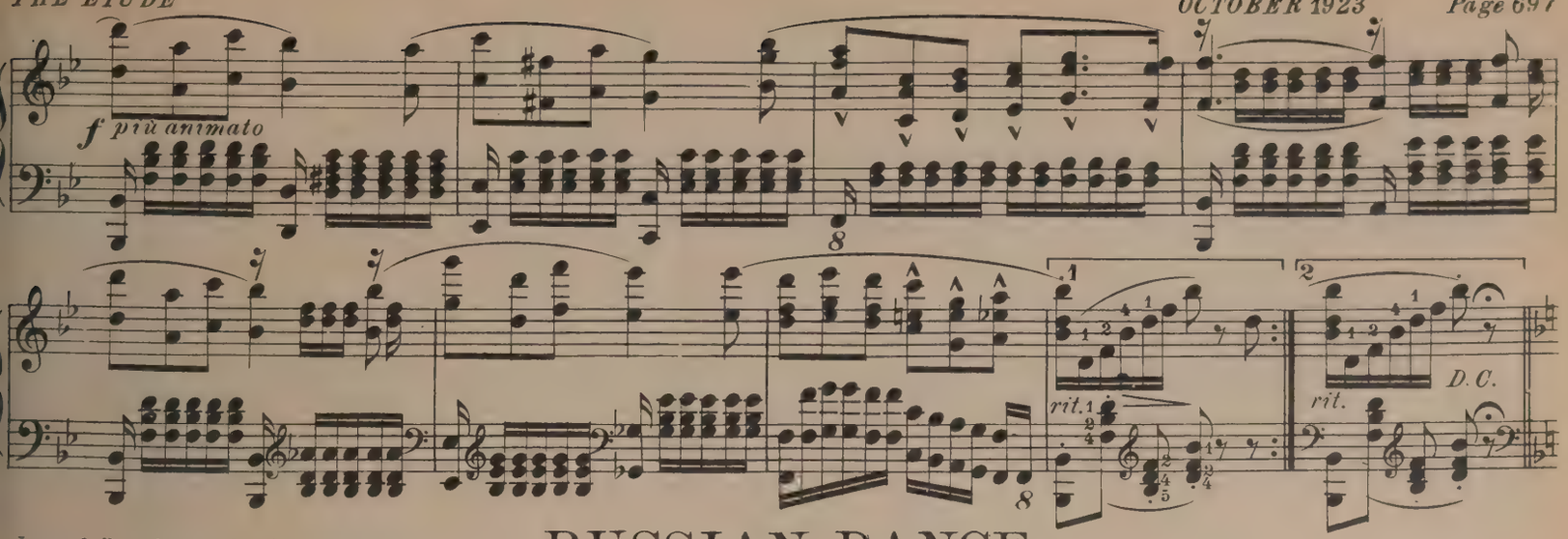
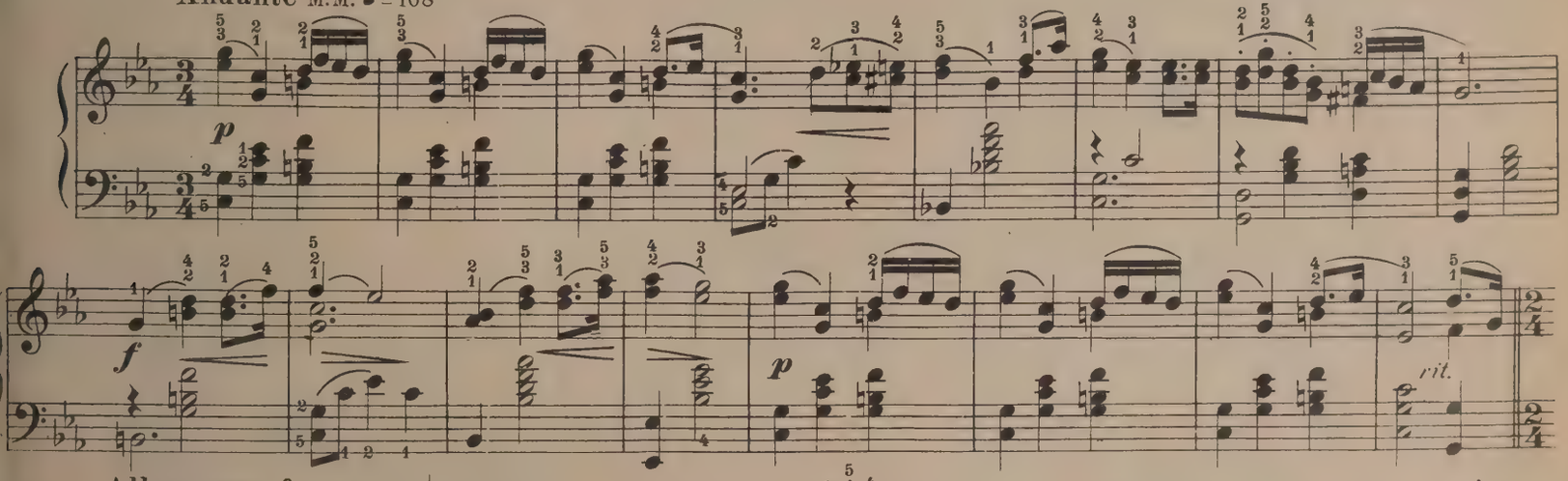
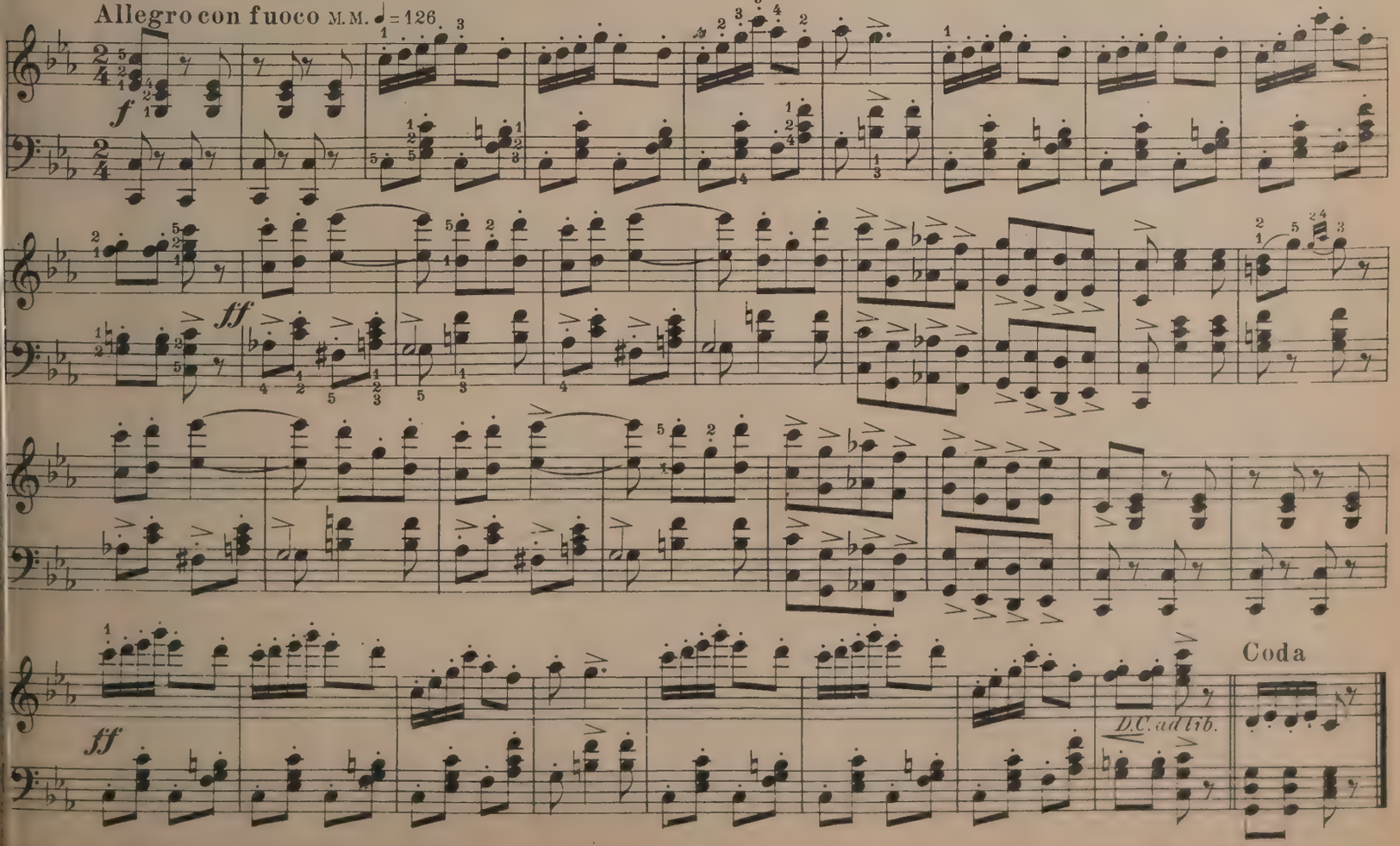


In real Russian style. A pompous introduction followed by a wild *Allegro*. Grade 3½.

RUSSIAN DANCE
No. 2

FRITZ HARTMANN





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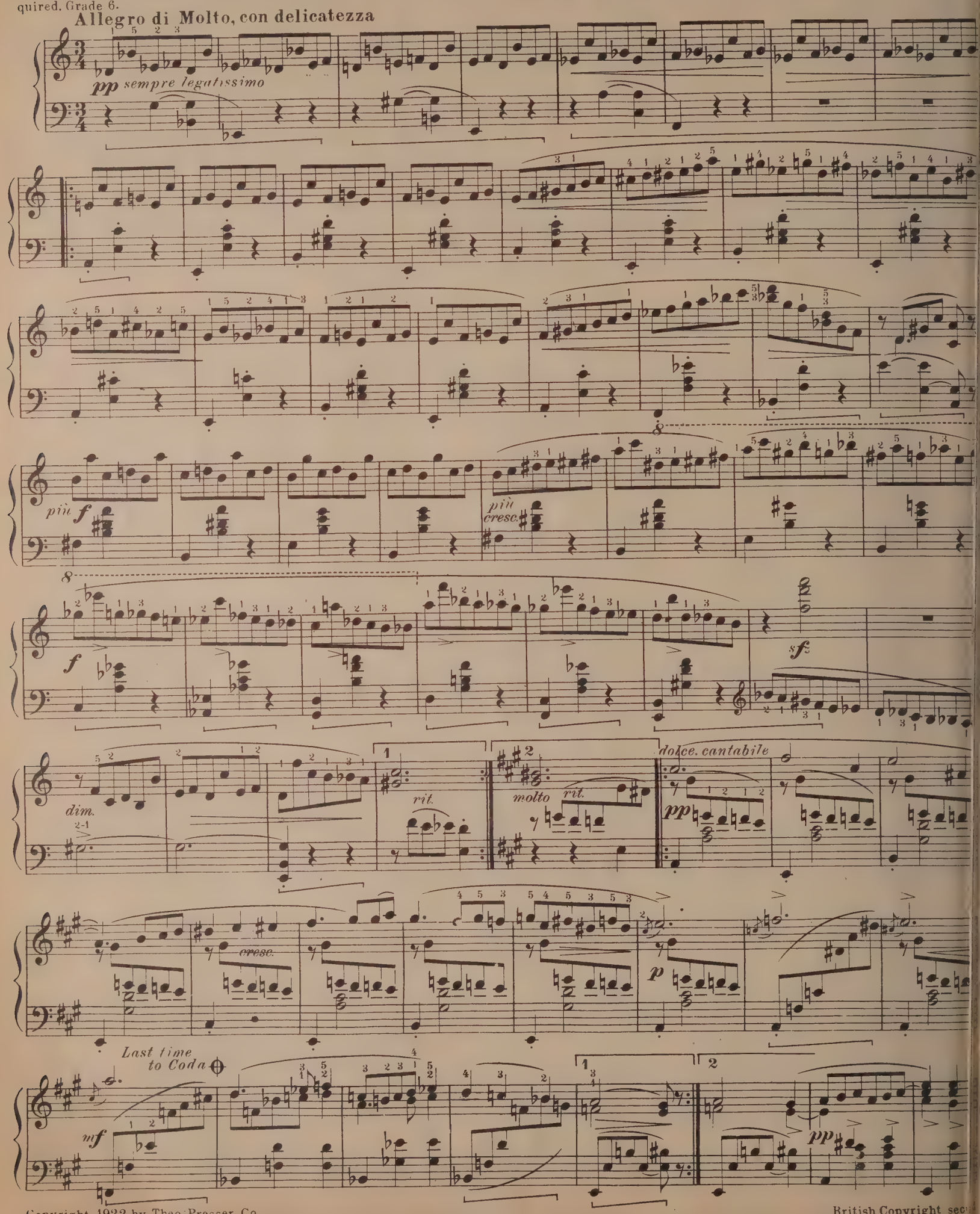
HONEYSUCKLE

Mrs. H. H. A. BEACH Op. 97, No. 1

From the new set of pieces by Mrs. Beach entitled *From Grandmother's Garden*. Lightness and rapidity together with extreme accuracy are required. Grade 6.



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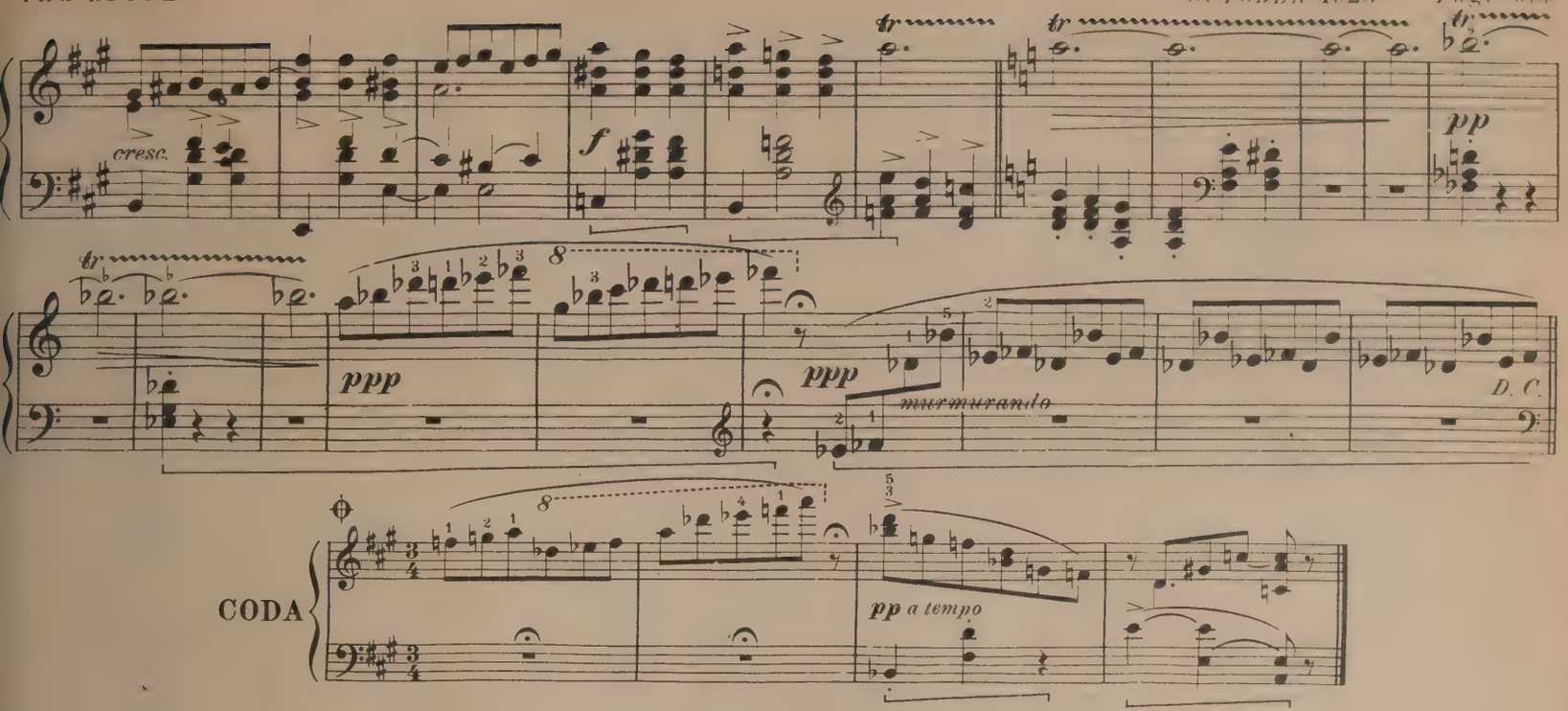
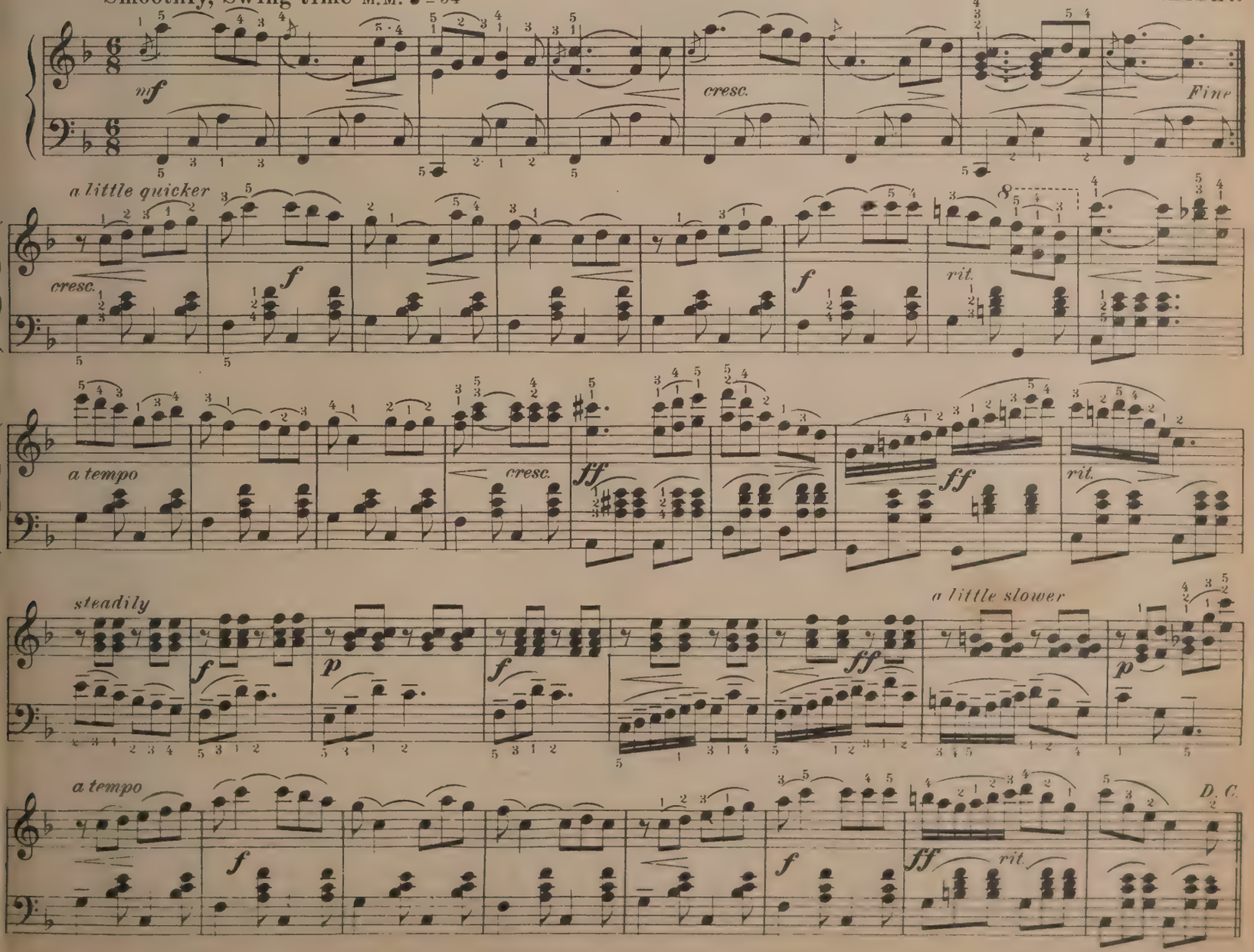


SWINGING SO GAILY

A joyous lilting number for teaching or recital use, by a well-known English writer. Grade 3.

ALISON CARLISLE

Smoothly, Swing time M.M. ♩ = 54



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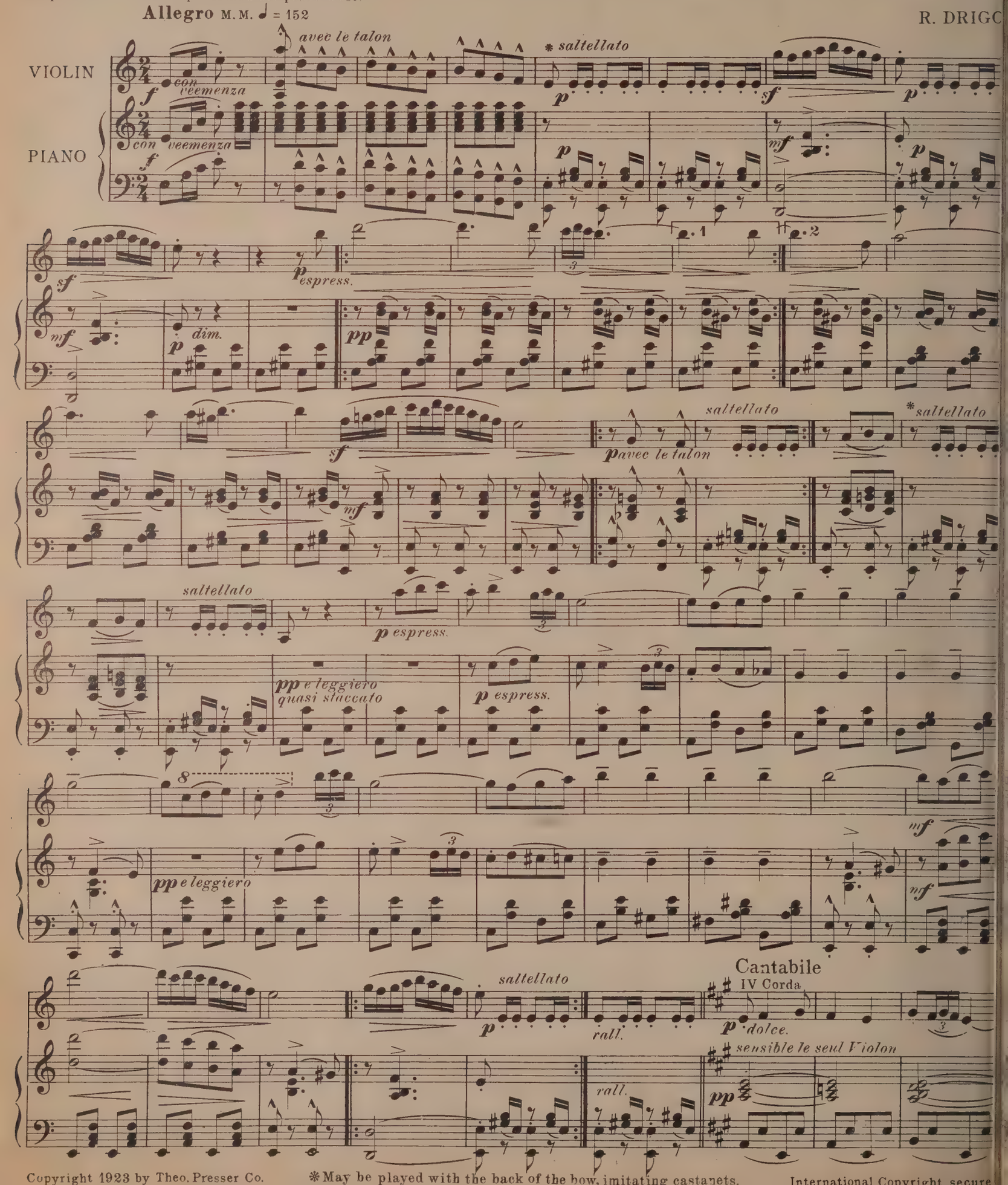
SOUVENIR DE GRÉNADE

ZINGARESCA

Especially written for this issue of the ETUDE by the famous composer of *Valse Serenade* and other successes. To be played in the style o a Spanish dance. Also published for piano Solo.

Allegro M.M. ♩ = 152

R. DRIGC



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*May be played with the back of the bow, imitating castanets.

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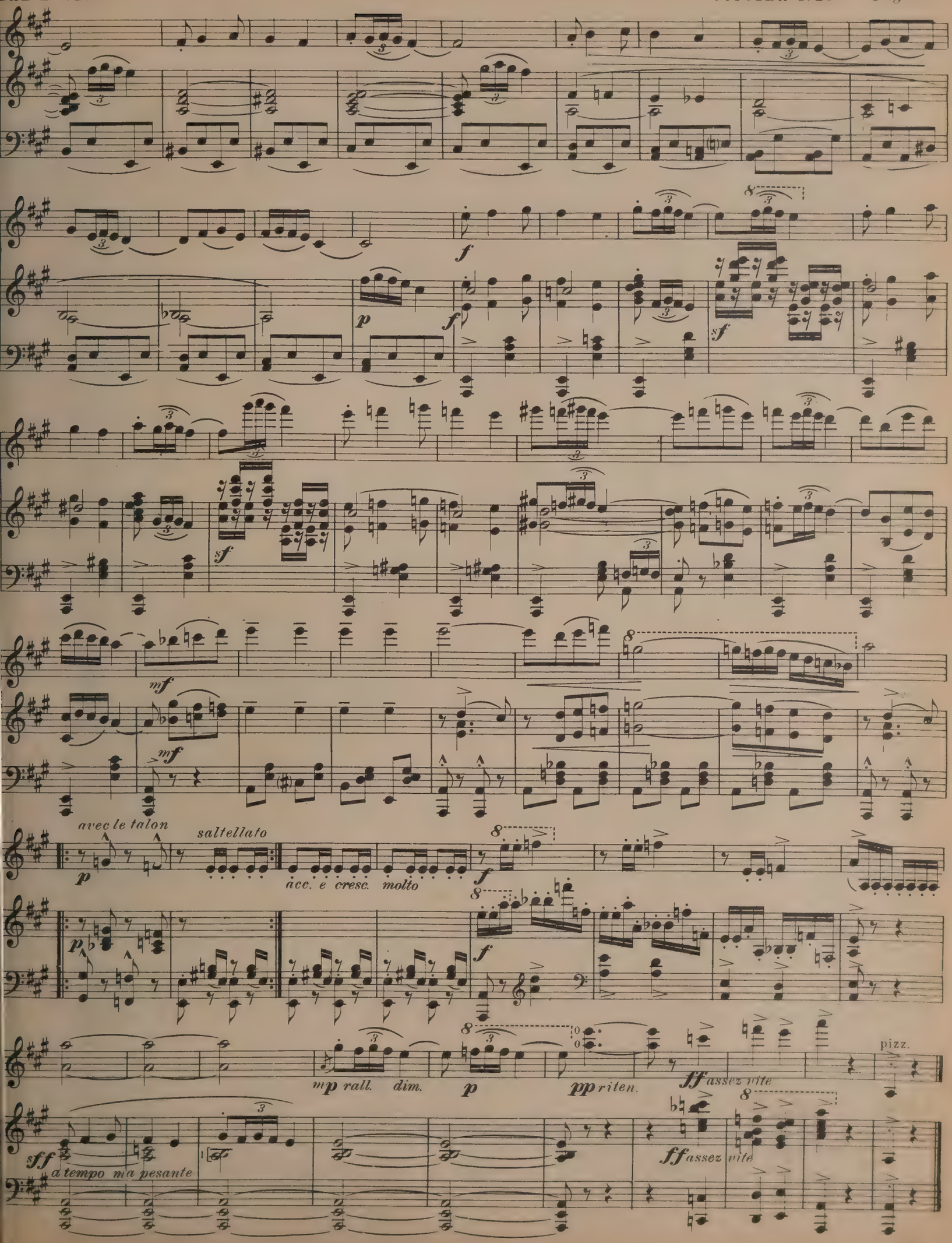
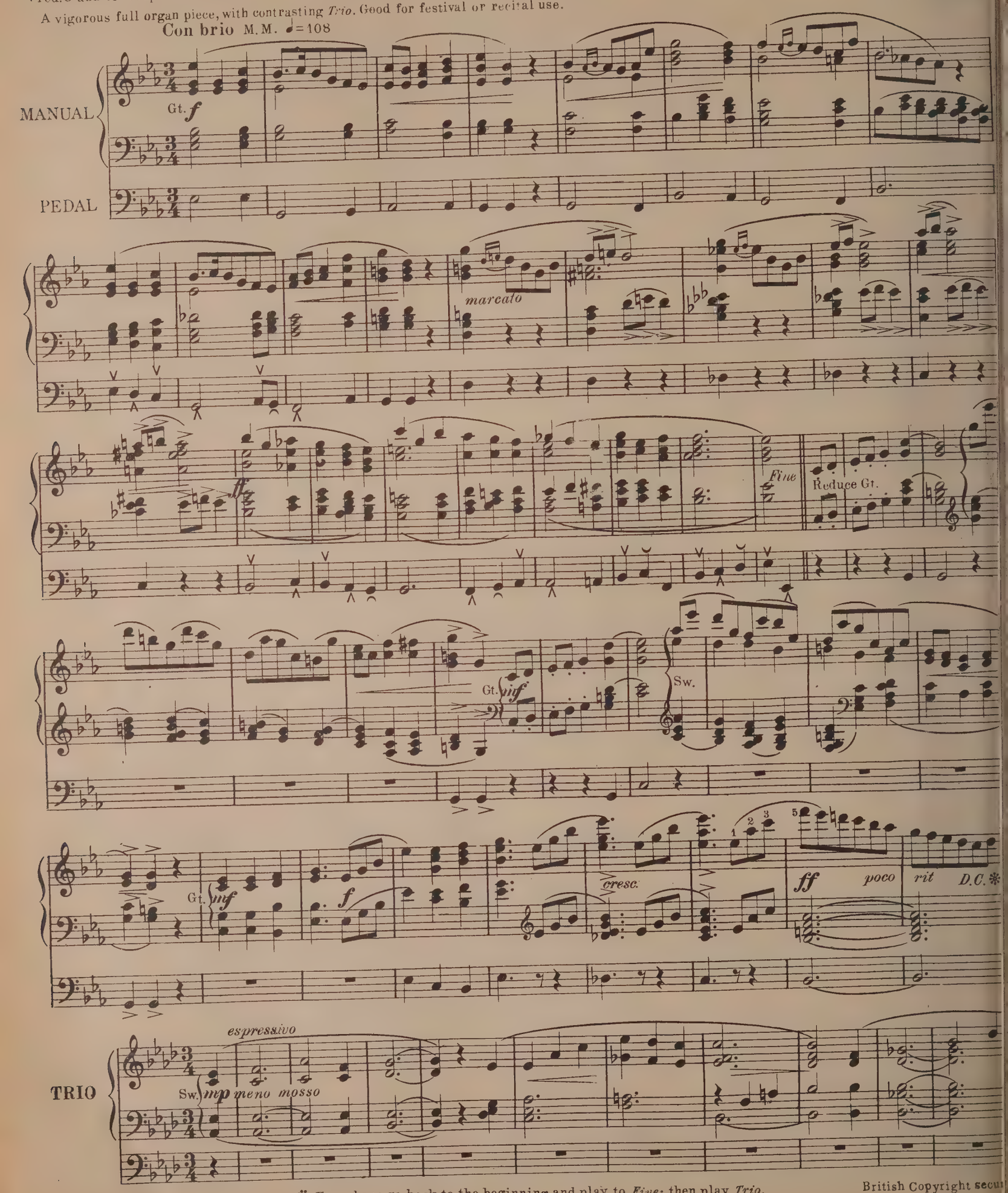

f
p
f
sf
sf
mf
mf
avec le talon
saltellato
p
acc. e cresc. molto
f
p
f
mp rall. dim.
p
pp riten.
ff assez vite
pizz.
sff
a tempo ma pesante
ff assez vite

GRAND CHORUS IN E FLAT MAJOR

Sw: Full
Gt: Full
Ped: 8′ and 16′ coupled to Gt. and Sw.

E. S. HOSMER

A vigorous full organ piece, with contrasting *Trio*. Good for festival or recital use.



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Gt. Soft 8' Flute

Sw. add Oboe

molto legato

D.C.

THE PARADE

See the crowds along the street –
How the children shout in glee;
The parade is 'bout to start,
Let us hurry too, and see! Grade 2.

ROB ROY PEERY, Op. 17, No. 1

March tempo M. M. ♩ = 116

Fine

D.C.

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SAVIOUR BREATHE AN EVENING BLESSING

Prize Composition Etude Contest

PAUL AMBROSE
Words by James Edmeston

Andante

Saviour breathe an evening blessing, ere re-pose our spirits seal; Sin and want we come con-fess-ing; Thou canst save, and Thou canst heal. Tho' the night be dark and drear-y, Dark-ness cannot hide from Thee; Thou art He who never wea-ry Watchest where Thy peo-ple be.

a tempo

mf Piu mosso

Though de-struction walk a-round us, Though the ar-row pastus fly An-gels guards from Thee surround us; We are safe if Thou art nigh. Ang-el guards from Thee surround us; We are safe if Thou art nigh.

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p

Should swift death this night o'er-take us, And our couch be-come our tomb,

p

May the morn in heav'n a-wake us, Clad in light and death-less bloom, May the morn in Heav'n a-wake us,

Con anima

rall.

Clad in light and death - less bloom.

rall. *a tempo*

DREAMING OF MY OLD HOME, SWEET HOME

Words and Music by
GEOFFREY O'HARA

Moderato

f

con Ped.

rit.

mf

Let us wan - der to night in Dream-land, lit-tle girl, lit-tle pearl, See the
There are ties that in time will sev - er, lit-tle gal, lit-tle pal, But our

mf

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lane and the church, and school-house, old-en scenes, gold-en dreams:
love is the same for ev-er, as to-day, so for aye:

rit

There it was I met you; There I first ca-ressed you; There it seems, in dreams I hear you say: "I love you."
Let us go back yon-er, o-ver old scenes pon-der; See the brook where first I took your hand in mine, dear.

rit

Dream-ing of the days of child-hood, Dream-ing of the lanes and wild-wood:

Dream-ing of the flow'rs that we gath-ered hand in hand Through the mead-ows where we'd roam:

Down be-side the mill we'd wan-der, Watch the har-vest-moon rise yon-der:

Dream-ing of the days of the gold-en long a-go, Dream-ing of my old Home Sweet Home. Home.

WHERE THE DAWN AND SUNSET MEET

CHARLES O. ROOS

THURLOW LIEURANCE

Moderato

Faint beats my heart As a dis - - tant drum. Man-y snows have passed, Man-y Springs have come. Dim — my eyes As the ce - - dar's shade, Soft the wil - - lows bend O'er the mound I made.

Andante con moto

By the sing-ing wa-ters, Our tryst to keep, She is ev-er wait-ing Where the dawn and sun - - set meet.

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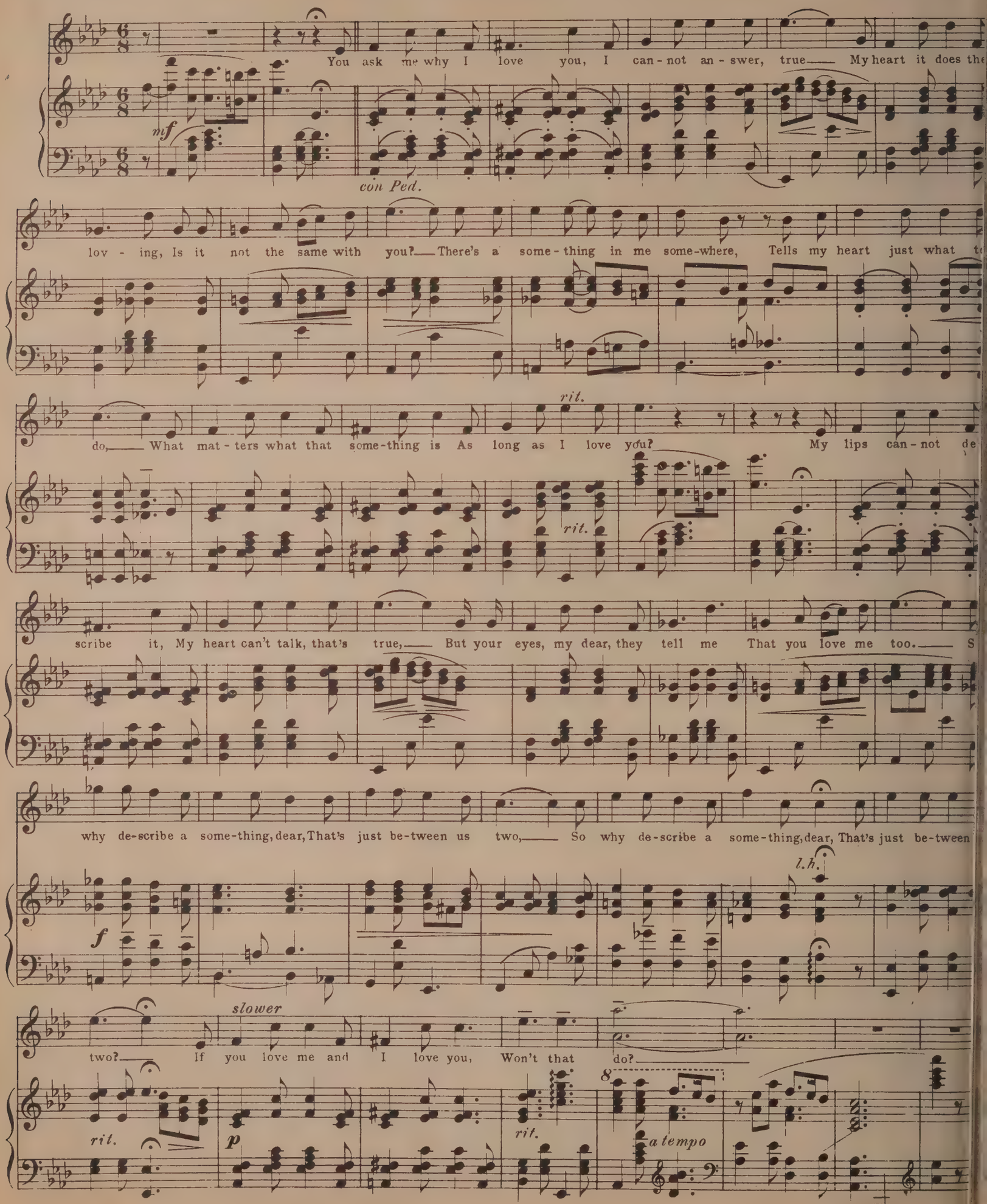
JUST SOMETHING

IRWIN M. CASSEL

MANA – ZUCCA, Op. 8


You ask me why I love you, I can-not an-swer, true My heart it does the

con Ped.
lov-ing, Is it not the same with you? There's a some-thing in me some-where, Tells my heart just what t
do, What mat-ters what that some-thing is As long as I love you? My lips can-not de
rit.
scribe it, My heart can't talk, that's true, But your eyes, my dear, they tell me That you love me too. S
why de-scribe a some-thing, dear, That's just be-tween us two, So why de-scribe a some-thing, dear, That's just be-tween

l.h.
two? If you love me and I love you, Won't that do?
slower
rit.

rit.
8
a tempo

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ormerly Had Straightest Hair

"My hair is bobbed, and was as straight as possible before I used your invention, Mr. Nestle," writes Miss Kathryn K. Eckbert, 407 S. 56th St., Phila., Pa. "It is now a mass of curls and ringlets, exactly like my friend with naturally curly hair."

"Your Outfit has given Beulah marvelous curls, that look best directly after a shampoo," writes the delighted Mrs. Bert Trickey, 475 Mill St., Watertown, N. Y.

Our fully illustrated booklet free on request

The entire Ammarell family, 9014 10th St., Richmond Hill, L. I., use the Nestle Home Outfit. "I waved sister's hair and sister waved mine last January," writes Miss Betty Ammarell.

Nestle Home Outfit a Boon to Mother

"I used to have to do Elizabeth's hair up every night. Although fine, the Outfit curled it beautifully. I am delighted, and believe the Nestle Outfit should be used in every family afflicted with straight hair," writes Mrs. Wiley Jones, 1225 Claremont Ave., Decatur, Ill.

Easy Operation Pleases Her

"I am delighted with the easy operation and perfect results of the Home Outfit," writes Mrs. Ona Bennett, Parsons, W. Va. "My hair is now always ready for any occasion. How did I ever get along with straight hair before!"

Hair Improved by LANOIL Waving

"Margaret May's hair was absolutely stiff before. It is now soft and glossy, and curls over her finger with a little water," writes Mrs. Lewis, R. F. D. No. 2, Astoria, Ore.

"Straight Hair No Longer Necessary"

Says Famous New York Scientist

Even babies may now *grow* curly hair, while on child or adult, the Nestle Home Outfit *makes* straightest hair naturally curly and softly wavy.

New LANOIL Process of Permanent Waving is Simple—Quick—Safe. No Breakage, Frizz or Harshness Possible

NO WOMAN, child nor infant need suffer the trials of owning straight hair to-day. is easy to make a baby's hair *ow* strong and curly, and keep so, by correct scalp treatment, s Mr. C. Nestle, the famous New rk hair genius, while on adult or ld, it is now possible with a single plication of the wonderful Nestle NOIL Home Outfit to *make* the aightest, lankiest hair as natuly curly as if it had grown so.

If *your* hair is straight, let this at Nestle discovery help you. agine the joy of waking up, going ut all day and retiring at night, knowing that your hair is always brightly wavy; that dainty ringlets, instead of lanky ends, surround your face and forehead; that no shower, shampoo nor fog can flatten your fresh, natural curls and waves.

Water, Dampness and Perspiration Make LANOIL-Wave Curlier

Such hair, attractive women and children in over 75,000 homes are already enjoying through Mr. Nestle's remarkable Home Outfit invention. Curling fluids, kids or irons cannot do what this Home Outfit does. *They* are easily defeated by perspiration, rain, fog, shampoo—the very influences that make LANOIL-waved hair even curlier than before.

If you cannot come to the great New York Nestle Establishments where over 200 stage and society favorites are waved daily, the Home Outfit is absolutely the best way you can get naturally curly hair. The process is perfectly harmless to the hair, and fun to apply—and what lovely permanent waves and curls it will give you these photographs of its delighted users show.

30 Days Trial at Our Expense

You may have our free booklet before ordering, if you prefer, but it will cost you no more to send directly for the little Outfit on 30 days' approval. You also get free supplies. Use them. Then wash your hair, and see whether you can get the soft curls and waves lanky again. You will receive the delight of your life, because the more you wet them the curlier will they become, while, if you are not *delighted*, you need only return the Outfit within 30 days, and *every* cent deposited with us or with your postman will be immediately refunded.

Do away with your straight hair troubles to-day. Send the coupon opposite, or write for your Outfit now. Its cost is but $15, and should you so decide, you can have every cent back any time within 30 days without deduction of any kind. Remember also that the Nestle LANOIL Outfit will last a lifetime, and requires only additional supplies, which cost very little, to wave as many heads as you desire.

Curly Hair for Baby

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Single tubes, $1.00
x tubes, $5.00 Nine tubes, $7.50

(Nine tubes are the limit necessary for good results)

The Nestle LANOIL Home Outfit In Use

The Misses Betty Stecher and Geraldine Cerny show how it is done at the latter's home, 26 3rd St., Woodside, L. I. "An easy pleasant afternoon—and both of us beautifully waved," writes Miss Stecher.

Illustrated booklet sent on request.

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The efficient, guaranteed little Home Outfit can increase your income as well as wave your hair. Several hundred women and girls are making considerable pin money—even a good living, by selling it in their neighborhood. We shall be glad to send you full details on request.

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Just off Fifth Avenue

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12 and 14 East 49th St., New York, N. Y.

I would like you to send me the Nestle LANOIL Home Outfit for Permanent Waving. It is distinctly understood that if, after using the Outfit and the free trial materials, I am not satisfied, I may return the Home Outfit any time within 30 days, and receive back every cent of its cost of $15.

☐ I enclose $15 in check, money order, or bank draft as a deposit.
☐ I prefer to deposit the $15 with my postman when the Outfit arrives.

OR, check HERE....., if only free booklet of further particulars is desired, and HERE....., for special free Baby Scalp Treatment booklet.

Name .....
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The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

Remedies for Singing off Pitch

By Walter B. Graham

THE tendency of the singing voice to deviate from correct pitch is a problem which confronts every vocal teacher and must be met with a full knowledge of the cause in the particular individual so affected. A bad way to dismiss the subject with the pupil, and at the same time give an undue encouragement, unwittingly of course, to continue the fault, in allowing him to entertain the idea that it is a simple matter to adjust, is to tell him that the fault lies in the "ear" and that the cultivation of the musical ear will finally effect a remedy.

We may venture the assertion that not one singer in a thousand, who sings off pitch, does so on account of a defective ear. One who possesses within himself the sincere desire to sing will also possess the musical ability to distinguish pitch, although there are many instances, especially with beginners, in which the teacher finds the hearing ability slow to respond at first. Some ears are much quicker than others in distinguishing the true pitch from a very fine off-shading. This difference in the power to recognize true pitch exists among the different classes of instrumentalists, who have had years of professional life, and is quite easily explained.

Sharp, Without Knowing It

A vocal pupil, some years ago, was very much disturbed because her teacher insisted on calling attention to a slight sharp, particularly when engaged in solo work. This pupil declared she could not hear the defect, which was caused by an unnatural tightening of the tongue, and furthermore maintained that her husband, who taught piano and pipe organ, was a fine musician (and he was), and certainly had as much ability to perceive such a defect as himself, had positively declared that she did not sing off pitch, and that in this regard her voice was absolutely true. The pupil could not understand why a vocal teacher should be more keen in recognizing pitch deviation than an instrumentalist of many years' experience and fine reputation, and who would undoubtedly be considered superior in musicianship to the vocalist. The explanation offered was, in substance, as follows:

Correct Intonation

The first requirement of any musical instrument, including the human voice, is correct intonation. The great concern of the vocal teacher should be that the pupil sing on pitch, and his ear is, or should be, eternally on the alert, making a constant and insistent effort to the end that the singer conform to this requirement. Hence, the vocal teacher, as well as the violinist and all instrumentalists who perform on instruments of adjustable pitch, is forced to train the ear, through this constant effort to rectify erroneous intonation, to a much higher degree of perception than one who plays on an instrument with a fixed pitch like the pianoforte. Time and time again have I tried this out with pianists and organists, who were present when singers sang from the pitch, and found the above contention true in the great majority of tests. The instrument used by the pianist, who teaches day after day, gradually recedes from correct pitch, as we all know, and those who use the instrument become more or less accustomed to a defective pitch, and the ear may lose its acuteness from nonnecessity. The violinist is constantly tuning his instrument and in time his ear becomes wonderfully sensitive to the slightest defect.

I have gone into this to prove that even the ear of a musician may not be adept at discovering or recognizing fine shades of difference in pitch when not compelled to do so. How much more prevalent should be the deficiency in singers, who are usually not so proficient as musicians, and especially do we find the lack of ability in beginners and young singers. At the same time, all this does not get at the bottom of the trouble, for singing off pitch is not caused by this disability, although the ear may assist materially in the rectification thereof.

The singer sings "out of tune" usually on account of wrong production of the voice. The person who sings with inadequate breath support, who sings with a tight throat, or forces the voice, will invariably deviate from the pitch, in different ways, and in different parts of the vocal range. I have noticed a general tendency, among sopranos, to sing flat on the lower part of the range from E to G, and to sing sharp on the notes just above this place, also to sing flat and sharp respectively on the same tones an octave higher. This shows a defective blending of the registers on each end of the medium voice. The forcing of higher tones with the mechanism of lower tones will almost invariably result in flatting.

The undue tightening of the throat or tongue muscles will generally produce a sharping of the tones in the region of the passage mentioned above. Many will sing perfectly true to pitch throughout the entire range, with the exception of a few notes in one or both of these regions of the voice. How few singers sing off pitch throughout their entire range. The fact that a singer can keep the pitch on the majority of the tones in their voice would be pretty conclusive evidence that the defect did not rest in the organ of hearing.

Escaping Breath

Tones in which escaping breath is audible are seldom true to pitch. Fatigue of the vocal organs results, practically without exception, in flatting. The mind's musical ear sets the true pitch, but outraged muscles do not quite respond and oftentimes the singer cannot well hear himself violating the pitch; and, even when he does recognize it, he cannot correct it at the time. All have no doubt observed instances where singers who, when attention is first called to the error, declare they cannot distinguish anything wrong, but, after repeated trials, telling them to listen most carefully to their own voice, they would acknowledge that the evidence was unmistakable. The singer too often listens to his own voice with his inner ear, to the exclusion of the outer ear, to the detriment of his tone. He must be taught to listen with the outer ear as well, to be his own severest critic. There need be no hesitancy in saying that any singer can do this with a little persistency.

The teacher who will include correct breathing, together with a blending of the entire vocal range, pick out discrepant parts therein and explain why the fault occurs, will rectify the voice; whereas, informing the pupil that he has a defective ear and that a correction of the same will eradicate the difficulty, will not avail, although the musical ear must be appealed to as an aid in correcting the defective pitch. Sometimes this matter can be straightened out without pointing out too specifically; but such instances are rare, and one must know his pupil in such an emergency.

Voices That Do not Blend

There are vocalists who, in the general acceptance of the term, sing on pitch; yet their voices do not blend with other good voices. Such a voice is one in which the overtones either do not appear in correct balance or have an over-developed overtone or overtones. A fact, often lost sight of, is that true pitch is really a matter of good tonal balance. A voice with good ringing overtones is invariably on pitch. Overtones, in the proper relation to the fundamental, are incidental to the proper training of the voice, and their most noticeable dependency is resonance. A perfectly trained voice will possess the virtue of perfect pitch and an acute musical ear, the latter coming into its own, incidentally, if not in evidence at the beginning.

Unusual Vibrato

Another feature of the subject is a deflection or an inability to blend with correctly produced voices on account of an unusual vibrato, or the absence of a true vibrato or oscillation. It is true that in comparing very excellent singers a difference will be found to exist in the ability to blend, on account of the varying degree of vibration in the several voices. The vibrato is itself a variation in pitch, and an excessive vibrato will, among other effects, give a decided sensation to the auditor of a transgression in pitch and a lack of harmony with other voices or instruments. The true vibrato is not cultivated directly, but is incidental to the correct production of the voice, and he who tries to cultivate it with a conscious effort of the will, works an injury to the voice.

"He That Hath Ears"

Who has not listened with great pleasure to the wonderful blending of the four ordinary, though untrained, voices in the unaccompanied male quartet, who have sung together for a considerable time? Here the individual faults of the voices are not developed, and the overtones, vibrato and other qualities are more uniform. On the other hand, how often do we listen, rather uncomfortably, to the carefully selected quartet of trained voices in the choir loft, each showing a different method of developed singing from the other, and displaying individual characteristics of tone production, which betray themselves to the detriment of a beautiful ensemble, or that blending of voices which all music lovers long to hear and appreciate. "He that hath ears, let him hear."

Releasing the Breath

By Edwin F. Larson

EVERY vocal teacher knows the difficu of getting students to sing with the relax tion of breath and mind necessary to flowing tone. Personally, I find the ma trouble in breathing is the usual effort trying to enclose the inhaled air for fe of a shortage. The result, of course, the lack of delicate tone color so desirab

This fault may be overcome largely the student inhales a full supply of and dismisses the idea that he needs at all for tone production. As soon as has inhaled, he should exhale through t mouth the same as if he were breathi through the mouth. The moment he kno the air begins to flow out without any tention, he should let the tone flow o with the air. Thus he may rid hims of muscular restriction. If he coup with this a desire to bare his soul w the meaning of his song, he may be co sidered on the right road to vocal expre sion.

Recipes from a Singer's Notebook

By Caroline Crane Tilton

Hoarseness, Laryngitis

One tablespoon Friar's Balsam Tinctu of Benzoin, diluted in one pint of rapi boiling water. Inhale the steam from t mixture every hour, breathe deeply w open mouth. Avoid breathing cold after treatment.

Head Cold, Coryza

Attack with the first sneeze by the f lowing recipe: One tablespoon Formal hyde in one pint boiling water. Inhale fumes through open mouth and nose, w eyes closed, until throat and lungs sting

Repeat five times a day until cold gone.

Practice after digestive period, then will not be fatigued.

Relaxed Tired Throat

Drink immediately before singing ½ Iced Tea mixed with ½ cup Lemon without sugar. This acts as a mild astr gent, cuts phlegm, and stimulates all mucous membranes of the throat, and a resonance and brilliance to the voice.

Nervousness

Deep breathing and arm gymnastics control a rapid heart due to nerves. peat mentally before greeting an audie "These people are here to enjoy my si ing, therefore I will be happy myself."

Practice when you have a cold, not ways audibly. Don't let indisposition terfere with business.

The Physical Influence o Music

By Edward Podolsky

IN a lecture recently at Oxford U versity, enumerating the results of phy logic experimentation of musical influ on the body, the following several in esting facts were brought out. While intricate connections of the auditory ne are just being unraveled, it is probable the roots of those nerves are more wi distributed and have more extensive nections than those of any other ne in the human body. The researches on auditory nerves indicate that there scarcely a function of the body which not be affected by the pulsations and monic combinations of musical tones.

Concert Costumes

By Pauline Watson

THE proper costume for an appearance a concert, a recital or entertainment is turally a matter of prime importance to young violiniste. While there is no cified style nor rule regarding the cor- t evening gown for a concert, yet more d more are conscientious violinistes wish- to look less like "fashion plates" and re in keeping with the seriousness of ir art.

One extreme example of the wish to pear unobtrusive on the stage is the sim- black cloth suit that Leginska (the niste) wears, with its conventional col- s and cuffs.

For stage wear, any one of the prevail- colors (if not an extremely bright ade) is in good taste. Choosing a color a matter of what tints suit your coloring ich you would best leave to a really gh class modiste, or to a friend known elegant (not striking) dressing. We seldom see ourselves as we really are others. The lines of the gown should plain to suggest slenderness, grace, and ould lack any "show". This, also must guaged by your height and weight.

If you are of the girlish type, choose dress with lacy or ribbon trimming, oviding the touches of color and orna- ents are slight and neat. Extremely ort sleeve or none at all are good style, t they seem to suggest extreme style re than a simple sleeve gracing the arm f small and of sheer material).

It is not necessary to wear a short length irt, which suggests street wear too much. moderately long skirt is in excellent te, unless you are very slender, and tall. that case a moderately short skirt will it" the long lines.

If you are a teacher, and your pupils e giving the recital, and you appear on program only once, it is advisable not be as "extremely dressed" as if you re giving the entire recital.

In general select the color in vogue hich suits your complexion) choosing a dium shade, moderate length of skirt, of bodice and sleeves, and neatness of mming. The "oriental" touch may be d if a buckle, or scarf hanging in a nel at the waist is the only trimming of h character. Never, for afternoon or ning, choose black or dark blue. They not restful for the concert stage, and gest a mature or older woman. Mod- tion is the thing, keeping your "type" l "best points" in mind.

For concerts or recitals in the fall and ter, there is the opportunity to choose er than "sheer" materials. For instance, chiffon velvets (and other French ma- ials of velvet quality) are very rich and thful, with scant trimming; and they suggest the absence of "show" more than the satins and laces. A velvet dress of dark green or rose (but not severely dark), cut plainly as the "school dresses" once were, at neck (square or round), with sleeves of flesh-tinted net or lace, then a full bodice, blousing into a loop of the goods at the side of the belt, making an uneven skirt, is a good idea. Or a severe- ly plain basquelike bodice, and the skirt then somewhat fuller (gathered and set on below the waist line) to offset the straight waist is another idea for a velvet gown. At least it should be very simple, girlish, and so neat as to suggest the sin- cerity of your task.

Hose should match the slippers, and never the dress, if it is a case of slippers varying from the dress. If you choose "rose", a girlish simple dress should be made of messaline, say with a suggestion of French flowers at the waist, or some- where on the skirt. In that case, have silver hose and slippers, which would be in better taste than pink. Perhaps a silver buckle or ornament at the side of the waist, in a loop of the goods, could be used to match the slippers.

The gowns of Sophie Braslau (famous prima donna) are superb in taste and idea. They are very plain, of crepe like, soft material, round necks, waist plain and full, and the only trimming in some cases is the gathering or arrangement of the goods at the belt. Morini (famous violin- iste) wears almost "straight up and down" plain gowns of clinging material.

In case the gown is for an afternoon concert, a material of darker color than for evening wear, and trimmed more severely, is in good taste. Any hue, excepting "pale" blue, green, yellow or pink, is in good taste, and for afternoon appearances, should be made in less sheer material and trimmed with less flimsy decoration .

High French heels are abominable for violinistes. They are too risky for the welfare of the performer. Medium heels, equivalent to the Baby Louis heels, are good-looking and most sensible.

Battistini on "Preparedness"

PERFECT voice production is more necessary nowadays than ever; because modern opera demands a far greater effort from the actor-singer than the older kind of opera, where little acting was required and the artists could devote themselves almost exclusively to singing. The strain of acting, when the singer must forget himself entirely if he is to give a really first-class interpretation of his *rôle*, is enormous; and, unless the voice is unconsciously produced in the right way, to the point that it *cannot* make mistakes, it is bound to suffer severely. These are the reasons why so many singers, who apparently start well, are worn out after a few years.—*Musical News and Herald.*

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"Trying" the Voice

By Dr. Annie Patterson, B. A.

ALMOST the first thing a choir-trainer or teacher of singing needs to do when interviewing a novice is to "try" the voice. The conventional way is usually to get the unknown singer to vocalize the scale of C, either to the open (broad) "A," or else to the Tonic Sol-fa syllables. This gives the range after a fashion, as generally the compass of an octave and a fifth are taken. But the actual character of the voice, its inherent possibilities, and the general musical capabilities of the vocalist are far from being properly ascertained thereby. The reasons are, mainly, that under such a test students of most promise do not do themselves justice; the breath control being nearly always faulty and the actual intonation seldom as accurate as it might be. No doubt these matters can be remedied in time, after a course of daily "scaling." But, at the start, there are perhaps more effectual ways of arriving early at a conclusion as to an intending singer's resources than by at once asking him, or her, to sing a scale.

Interval Tests

Testing by interval-singing (octave, fifth or third) is to be commended if the pupil possesses a normal "ear." Thus, one might start with the fifth (Do-Sol); singing it first oneself, if possible, as an example, and then asking the student to copy what has been sung. This, if done successively at various pitches, always slowly and deliberately and with pauses between successive fifths, gives a very fair idea of the natural voice. The way to proceed might be as follows: Start with Middle C to G above. From this G take D above. Start the voice again with the D an octave lower, and, from thence vocalize A (second space, treble stave). Ascend from this to E above. Restart from E an octave beneath, taking the fifth from this to B; thence to F sharp (if vocal range permits). Dropping an octave, the teacher may now modulate to the Common Chord of G major and ask for the reverse fifth; *i. e.*, from G (second line, treble) to Middle C (beneath). The upper octave of this C being played, the vocalist could now be asked to sing a fifth beneath to F; hence from F to B flat; and so on, until the entire chromatic compass be thus gradually intoned.

A still better way of "trying" may perhaps be to take the intervals of the Triad (or Common Chord) at differing pitches, and get the student to vocalize this after the instructor's example. This "Do-Mi-Soling," with, if preferred, the "Do" above (if taken quietly and carefully), is interesting and pleasurable both for teacher and pupil. It appertains to tune-singing, which is always enjoyable. In fact, should the student know some simple melody fairly well, so as to be able to hum it from memory, this could be substituted and taken, at the discretion of the preceptor, from different pitches, and thus a tolerable notion of the range and tone-quality of the voice perceived. A National air, or familiar hymn-tune, serves this purpose admirably well. Of course the singer may ask to be allowed to sing a song that he, or she, has previously learned. Powers of natural expression may be discovered at once from this, and "scaling" can be taken subsequently with good results.

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A very practical work upon this subject, which also has chapters upon pronunciation, early vocal exercises, as well as the child voice.

The Power of Music and the Healing Art. By Guy Cadogan Rothery. Kegan Paul, Trench, Trubner and Co., London. 121 pages; bound in cloth. Price, $1.00.

The author cites many ways in which various physicians, notably Browne and Chomet, have applied music therapeutically; but the lack of any considerable number of specific instances of the attested results of the application of music in illness is disappointing. It is interesting to learn, on page 68, that Dr. Ewing Hunter, of New Brunswick, has found that music reduces fever—that fevers of 101 degrees were reduced to 99 by playing soft music. Not until an immense mass of data such as this has been secured from thousands of clinical and bedside experiences will music be valuable in ordinary sicknesses. The book, however, is very interesting and well worth the time of anyone interested in the subject.

Harmony for Eye, Ear and Keyboard. By Arthur Edward Heacox, Mus. Bac. Oliver Ditson Co. 178 pages; bound in cloth. Price, $1.50.

Professor Heacox, long associated with the Oberlin Conservatory, has made a very practical, very concise and interesting work of its kind. His main endeavor is to teach Harmony as one teaches a language. The definite assignment of tasks at the end of each lesson makes the book valuable alike to the student and teacher. One very good idea at the beginning of the book is a chapter devoted to notation, or how to write notes accurately. Later the author gives many well-known themes which the student is expected to complete.

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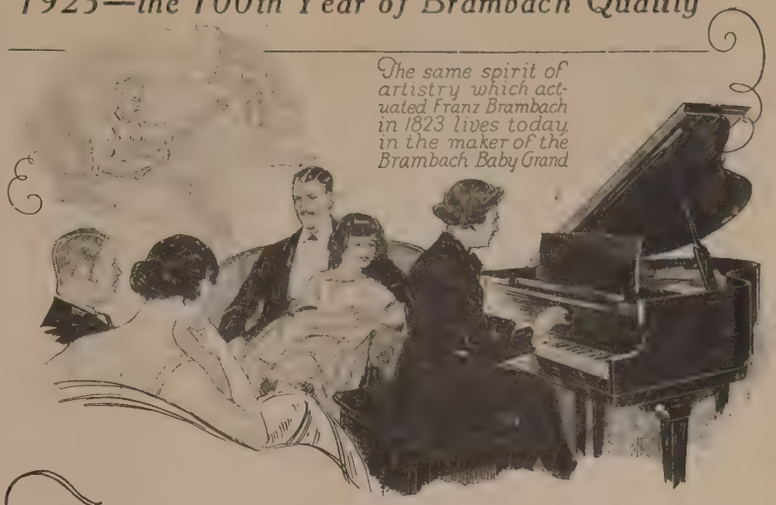

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Getting Used to a Modern Organ

By Edwin Hall Pierce

IT is a fact so well known among organists as to be scarcely need stating that during the past quarter of a century a revolution has taken place in organ-building. But in spite of new organs replacing old ones by leaps and bounds, there still remain a great many of the older type of organs in use, even in the larger cities; and there are many organists of most respectable attainments who have lacked opportunity to become practically skilled in the management of the later type of instrument. Sooner or later, however, the call is sure to come for them to play on a modern organ; and they often find with dismay that it becomes necessary to reconstruct their entire knowledge and habit. While any clever and diligent organist can do this after sufficiently long experience of the new instrument, it is the purpose of this article to save such individuals from futile confusion and to make the transition as easy as possible for them.

Taking up the modern developments one at a time, we begin with:

Touch

The modern electric and tubular-pneumatic organs have a far lighter touch than the old tracker-action, and one must use less physical force. In some cases the touch is intentionally modified by springs so as to feel more like the old action, but more often, on account of its extremely easy response, the organist is in danger of sounding notes inadvertently through the unintentional light resting of a finger on a key, or through his coat-sleeve brushing it. The remedy is obvious, when the fact is once realized.

Radiating Pedals

One accustomed to the old straight pedal key-board, and to that system of pedaling in which the toes rather than the heels are used wherever possible, will be apt to find some difficulty in a radiating board, in those places where he has to pass one foot behind the other. The pedal-keys are so much nearer together toward the back that involves the risk of hitting two at once, particularly if one has large feet. The remedy lies in making a larger use of one's heels. Even in passages where there is no crossing of feet, it is not a bad habit to use the toes for the black keys and the heels for the white, systematically. Incidentally, it is economical of motion.

Swell Boxes

In the old organs there was but one swell-box, that belonging to the Swell-manual; but in the new organs, practically the whole organ is in swell-boxes. In some extreme cases (mostly small organs) it is all in one big swell-box, but more commonly there are two; one for the Swell, the other for the Great and Choir together. In large four-manual instruments there may be four or even five independent swell-boxes, each with its own swell-pedal. While this is a great gain in the matter of expressiveness, it offers new and puzzling problems to the organist, in that it tones down the character of the louder stops so that the old familiar combinations are no longer valid for the same purpose. The Choir organ is no longer louder than the Swell, but as a whole softer; while the Great, in its most ordinary combinations is scarcely louder than the Swell. One must experiment and revise his habits of registration to meet the new conditions.

The old organs commonly had two combination pedals; one which threw on all the stops of the Great, one which threw them all off except those for a soft combination. (Some large instruments had more, but not many). The modern organ has a series of numbered combination pistons over each manual. When these were first introduced, the stops which each piston affected were determined once for all by the builder, and there was no provision for altering them. Many organists formed a lazy habit of doing all their registration by means of these pistons—a practice fatal to variety and artistic discrimination, if followed too constantly.

The more modern system of building provides for changes to be made at will by the organist, and every player works out his own peculiar setting. Different builders have so many different forms of mechanism for this purpose that we will not attempt to describe them. One form in use provides for the change in effect of a piston if desired, during the course of performance—a secondary piston of the same "number" causing the regular piston to lay hold of those stops which are actually in commission at the time, and use them as its particular combination immediately and until further notice. While this is a most ingenious device, I have never yet met with an organist who made any practical use of it during the course of a piece. He has too much else to think about. It is too easy, also for a pupil or a strange player, to upset all one's favorite combinations through a reckless use of this device.

Combination Pistons

Combination pistons may be divided into two main classes; those which actually move the stop-knobs, and those which produce the same musical effect without moving them. The latter are known as "blind" combinations. While most organists (including the writer) prefer the former, there are some things to be said in favor of blind combinations, and a few organists actually prefer them. A discussion of the question would be too extended and technical to be undertaken here.

We have just enumerated two sorts of combination pistons, but these may again be classified into two other sorts, from another point of view; those which affect the manuals only (or the pedals only), and those which provide each combination with "suitable pedal." When the latter were first introduced, most of us thought they would be a great convenience, but they do not work out well in practice. One is liable to unpleasant surprises, not from any defect in the builder's work, but because the system is inherently wrong. If the Pedal organ has but few stops, they can best be managed by hand; if many, they need their own set of pistons, operated either by the hands or feet. The reason why the "suitable pedal" is not practical, is that one often wishes to set a combination on another manual some time in advance of its use, and the "suitable pedal" for the anticipated registration on another manual is almost sure to be a very *unsuitable* pedal for that upon which he is still playing. Some organists, in fact, find the best way out of the difficulty is to get along without using their combination pistons at all. This is rather droll, reminding one of one of Lewis Carroll's whimsical verses:

"For I was thinking of a plan
To dye one's whiskers green,
And then to use so large a fan
That they could not be seen."

Sub- and Super-Couplers

The ordinary couplers are used in much the same way as on the old organs, and call for no special remarks except to say in passing that it is a great comfort that they do not, as in the old organs, add to the weight of the touch. The super-couplers (marked "4 ft.") and the sub-couplers (marked "16 ft."), demand special notice.

The super-couplers are the more useful, adding to the brilliancy and quasi-orchestral effect. With the Great, they help restore the brilliancy which has been lost through enclosing the pipes in a swell-box. The Sw. to Gt. 4' is much more artistic in effect of tone balance than the Gt. to Gt. 4.

The sub-couplers must be used with great discretion, as an ill-calculated oversupply of the 16 ft. element produces a vague muddiness of tone. They should not be abolished, however, as when rightly used they are of great value. In some organs there is a "unison cancel" enabling the couplers to be used with their due effect without the original notes sounding. This has its uses for certain special effects, but rarely.

The abundance of couplers on modern organs frequently gives rise to a new defect—the lack of sufficient pedal organ to balance the *fff* tone of the Great plus all the couplers. This is the fault of the designer or builder, and nothing the organist can do will be a real cure for it. As an artistic make-shift, however, when a pedal passage needs to sound out very prominently, the hands may be shifted to the full Swell or full Choir for the time being. (It would be well, by the way, when expense stands in the way of a really adequate Pedal organ with heavy reeds and other desirable stops, if extra couplers could be provided for the pedals, say an octave coupler and a Sw. to Ped, 4 ft., a comparatively inexpensive addition).

Pungent String-Tones

Modern builders have found a way to make those stops which approximate string-tone carry that peculiar quality to an extreme. Such stops combine well with Flute stops and with Stopped Diapason, but not so pleasantly with the Open Diapason, except in the huge mass of tone of the full organ.

Oboe

The modern Oboe stop is exceedingly smooth and delicate, lending itself to almost all combinations. It is really much less like the orchestral instrument of that name than many of the old Oboe stop hence in large organs one often finds a so another stop called "Orchestral Obo of a more cutting and characteristic ton quality. In default of an "Orchestral Obo try combining the Viol d'Orchestra even the mixture stop called "Dolce Co net" with the regular Oboe.

The Crescendo Pedal

This is a device which (without movi the stop-knobs) adds stops and couple one by one in what is supposed to their proper order; and, on being mov in the contrary direction, takes them o in a similar manner. To use this f crescendo and diminuendo like an ordina swell pedal is a most inartistic proceedi as the successive steps are too distinct obvious, and for this reason some of o best organists have a great prejudi against it. Nevertheless, rightly unde stood, it is very useful. It may be us for the same purpose as a "full orga pedal, only more flexible, as it may stopped at any point where the desir intensity of tone is reached. Also slight momentary touch of it may used for a *sfz* effect—something otherw unattainable. (The pedal known as Sf zando pedal is too violent in its contra to be of common application.)

We would, however, advise those w have not yet become fully familiar w handling a modern organ, to postpone use of the Crescendo pedal until ab lutely certain in selecting the pro swell-pedal without hesitation, as th is nothing more annoying than to f the Crescendo pedal acting where wanted.

What to Do at a Sudden Call

As will be realized merely from read these remarks thus far, there is a deal to be re-learned in passing fr an old to a new organ. Properly should have at least several days ex rience. But suppose the call comes, you have to do it with little or no pr aration? Here is the best advice at han

Set a *mezzo-piano* combination containing Oboe) on the Swell, a *mez forte* one on the Choir, and a *forte* on the Great. Set the pedal stops balance the tone of the Great, and det mine what change you may have to m (besides "Gt. to Ped. off") in order reduce them to balance the Swell. couplers Sw. to Gt., Sw. to Ch., Gt. Ped., Sw. to Ped. Open the swell pe or pedals of the Great and Choir *leave them wide open.* This will m the effect of these manuals more that of your old organ. Use the sw pedal of the Swell as accustomed. sure you know well which it is, and k clear of the crescendo pedal, except wi you really want it.

Make as few changes in registration possible, depending more on chang manuals and using the swell-pedal w needful To give more vitality to tone, as for congregational singing, the "Sw. to Gt. 4". Using this registrat as a basis, gradually work out by h such modifications as may be necessa Defer the mastery of the other coup and of the combination pistons until have suitable time for practice.

The above is one method. Anot which may be practiced successfully organs provided with "blind" combi tions, is to set a soft registration the stops of each manual, and in a b preliminary practice, familiarize your with the effect of each combination pi with intent to use them in lieu of st Thus you may decide and mark music "Gt. 3" * * * "Gt. 5" ******* 1" ******* "Gt. 2" or whatever the may be. Some find this very helpful, it is a practice that should not be indul in longer than to supply the demands

emergency. In those organs in which mbinations are permanently set, it ill generally be found that the power creases steadily with numbers of the stons—thus "1" is soft, "2" louder and on. Zero "O" throws off everything cept those stops which have been actuly drawn by hand.

On the old tracker-action organs, if you upled Swell to Great and Great to Pedal, u virtually by so doing coupled Swell to edal, and it became a matter of absolute difference for the time-being whether u drew the stop marked "Swell to edal". In the newer organs, having ectric or pneumatic action, the case is herwise, and you get no *indirect* coupg. Thus, in the example just given, if you wish also Swell to Pedal you must actually draw the stop or tilt the coupler-key. Similarly, when you couple to the pedals a manual on which you are using sub- or super-couplers, you do not add the full effect of that manual to the pedal tone, but simply *what it would be without those couplers.* This is the reason for the weakness of pedal in some such cases as were alluded to in a previous paragraph.

To make this article really complete, we should explain the use of the Solo and Echo organs, the Chimes, the Harp, and several novel but perfectly legitimate new stops, such as Celeste Flute, Muted Strings, and others; but to do so would lead us far beyond the proper limits of space in this magazine.

Immense Interest in Private Residence Pipe Organs

THE article by Mr. Henry S. Fry, forer President of the National Association Organists, in the Organ Department THE ETUDE MUSIC MAGAZINE for arch, attracted considerable attention to e wonderful development of the instruent in other lines than those strictly limd to the church. There are now a rearkable number of excellent instruments private homes in all parts of the couny. The W. W. Kimball Co., of Chigo, writes to correct the statement that e instrument in the beautiful Senate heater is a Wurlitzer Organ. It is a imball Organ. This company also deres to have us make a record of the folwing especially fine organs of their make ected in private residences in addition to ose mentioned in Mr. Fry's list in our arch issue:

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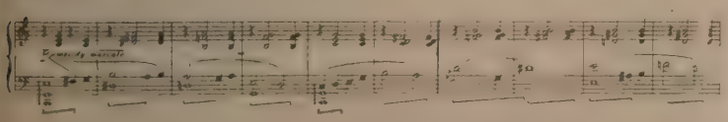

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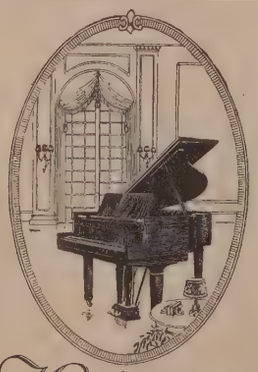

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Advantageous Organ Practice

By William Reed

THE availability of conservatory and studio organs, and the occasional privileged use of a house organ, have largely relieved the old-time difficulty concerning easily accessible organ practice; so that students now can count on regular and uninterrupted daily work at their instrument. But, at the best, opportunities for a liberal margin of time for this are not common. Besides, the fascination of organ practice is such that the daily period devoted to it passes all too quickly, and for this reason it needs to be used to the best economic advantage.

Here are some suggestions as to how this economy of time may be effected.

In the first place, time may be saved in all grades of organ work by partial practice on a reed organ, or even a piano. The preliminaries of *legato* and passage-work, and in some degree the varieties of touch, will be assisted in this way if carefully studied. Later, also, suggestions for touch and phrasing can be worked out, in cases where none appears on the printed page, these markings being made by the pupil himself as soon as possible, for his teacher's revision. This is an excellent plan and will show the best instructive results. Then, at the organ, let the practice be divided up in such manner that enough time is given to different points and no time lost over any of them.

After the first six weeks or two months of preparatory work, the pupil will have acquired a good idea of fundamental manual technic. During this period it is as well that acquaintance with the pedal-board be made also and its elementary exercises started. Most of the practice time should, however, be devoted to manual work, leaving about a third of it for attention to pedal matters.

In passing on to exercises for manuals and pedal combined, the previous manual exercises should still be continued until what has been aptly called *taking hold of the organ* has been reasonably accomplished. Fifteen minutes daily is sufficient for this. The combined manual and pedal work should occupy the rest of the time, special attention being given to exercises for the L. H. and Ped., since it is in the easy coöperation of these that solidity is imparted to organ playing.

When manual scales are found necessary to precede passage-work, resort may be had to a reed organ. Pedal scales are, however, always indispensable. Begin with some of them (using different keys each time) and follow them with practice in all the intervals.

Up to this point straightforward registration will suffice, any changes made being but slight ones or even merely an alternation of manuals. In the exercises for two manuals and pedal, more registrative variety will relieve monotony. As this trio work is specially important, its practice exacts most of the attention. And just here it is advisable to avoid the wasting of time in experimenting or the trying-out of combinations. For some time these should be in accordance with the teacher's advice and markings, since at this stage the main thing is purely technical practice. Later on, the pupil will come to observe and think out for himself combinations that balance and blend satisfactorily.

In the next stage, the practice of exercises in manual passage-work should share by a third of the time with trios, and when good progress has been made in these points the manual *legato* exercises may be gradually discontinued. It is, however, a good plan to begin a practice by getting the general *feel* of the organ by means of a few moments of improvisatory excursion, first separately on manual and pedal, and then with both in combination—a preliminary resembling that of a ball-player feeling the swing of his bat.

In the more advanced stages of organ playing, due attention to special points (notably the weaker ones) remains desirable for an economic division of time. Some of these points are to be worked daily, others on alternate days; and when regular organ selections have become a part of study, they will, of course, form the principal objective. Registration, the deft management of the balanced pedals, the ready manipulation of combinations, and other details will each in their place require practice at times and can temporarily replace other points.

When the pupil is eventually standing well on his own feet, he will realize even more clearly the advantages resulting from that methodical system of work which, in the long run, makes for both thoroughness in every detail and a surer attainment to sterling efficiency.

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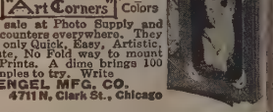

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Q. Will you please tell me something about the instrument called "Virginal," or "Virginals," which we are told Queen Elizabeth of England used to play?—HELEN S., Los Angeles.

A. The virginal, or spinet, was one of the earliest forerunners of the piano. It is popularly supposed to have taken its name from the "Virgin Queen" Elizabeth, but that is a popular error, seeing that the name is found in Virdung, in 1511, some twenty-two years before she was born. It was a shallow box-like instrument, without legs, placed upon a table. It was played by means of keys, like the piano; but its wires were single for each note sounded by plectra or quills (no hammers). Its compass was about three octaves.

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A. For the purpose of thoroughly understanding the work, an opera should, first of all, be learned in the language to which it was composed; then in the language of the country where you intend to perform. You would thus be prepared for any eventuality.

Wire E Strings for Violin.

Q. Is it considered good taste to use a wire E?—A VIOLINIST.

A. Yes; our best *virtuosi* violinists use wire strings.

A Teacher's Dilemma.

Q. I am a vocal teacher. Two of my pupils read and understand music fairly well; they play the piano and their musical instinct seems good, but. . . . they cannot "pitch a note," with their voices after it has been struck on the piano. It takes three or four endeavors before getting it. I have tried everything I know, but without success. Can you help me? Is it an incurable case?—C. H., Moose Jaw, Sask., Canada.

A. Your dilemma occurs more frequently than you may imagine. I have met it frequently. It is not unsolvable. Fortunately you will find that they can take the note from your voice correctly every time. Practice them at that by striking the note on the piano and then singing it. By degrees let them join you in imitating the note constantly changing the pitch: Piano, you, they; piano, you, they; many times repeated. Each time, as you attack a different pitch, indicate the distance on the piano. Let their eyes follow the instrument up and down, as pointed by your finger; correct the sound with your voice, which they will imitate. Before long they will be taking their pitch from the piano without further difficulty. Teach them to hear, *by the eye*, the printed signs on the music page. If they cannot do that they will never even play correctly. Please inform THE ETUDE of your success.

Coöperative Points for Pianists.

Q. 1. Should the height of a piano-stool be governed entirely by the comfort of the player? 2. How do you compare a stool, a chair and a bench? Is the popularity of the last warranted from a pedagogic point of view? 3. When should a child begin to pedal?—L. P. D., Nicollet st., Minneapolis.

A. 1. Yes, provided that *playing* is the chief consideration and not *comfort*. 2. A chair, with adjustable seat is best, both for support and comfort. The bench has its chief use for four-hand playing. 3. As soon as the child understands the nature of chords and the requirements of melody, and is able to reach the pedals.

Balfe and Bordogni.

Q. Who was Bordogni and what were his relations with Balfe, the composer of the "Bohemian Girl?—ALBERT W. W., Philadelphia, Pa.

A. Giulio Marco Bordogni, an Italian composer, operatic tenor and singing teacher, born 1788, died in Paris, 1856. He taught singing for many years at the Paris Conservatory with great success. The numerous vocalises he composed are among the best in use at the present time. Bordogni was instrumental in the debut of Balfe as an operatic baritone, in a performance of the part of *Figaro*, in Rossini's "Barbiere di Seviglia," in 1827. Balfe then went to Italy and pursued a successful operatic career until 1833 when he married and went to London, England (age, 25). He began his career as a composer of English opera in 1835, with the "Siege of Rochelle," but he frequently played the chief baritone parts in his own operas. His connection with Bordogni was due to the fact that Rossini made it a condition that Balfe, before giving him an engagement in his opera company, should take lessons from Bordogni.

Recit. Secco—Recit. Stromentato.

Q. What is the difference between Recit. secco and Recit. stromentato?—JULES BOIS, Montreal.

A. *Recitativo secco* is a piece of declamation sung (sometimes half said, or declaimed) to the accompaniment of a few chords, without any strict observance of the exact value of the time-notes. On the other hand, *Recitativo stromentato* is a piece of declamation sung, with due regard to strict time, to a full instrumental accompaniment, which frequently sustains an independent subject or its development.

The Invention of Scales.

Q. Who invented the Scales? Was it Pythagoras, or Euclid, or Pope Gregory; the Egyptians, the Hebrews, the Greeks, the Romans, the Moderns? Who?—VAUGHAN K., Providence, R. I.

A. Let it be borne in mind that music made the scales, not otherwise; also, that the natural, native outpourings of a people in song revolved round a certain series of melodic sounds which we now call a scale. These relative sounds varied in different countries according to the genius of the people inhabiting them. No one person, therefore, and no one country can be said to have invented the Scales. They are the result of a natural growth. Thus the Hindoos, the Arabs, the Africans, the Syrians, the Persians and other Asiatics have scales quite dissimilar from those we use.

The Care of a Violin—Catgut Strings.

Q. 1. How should a violin be kept when not in use? 2. Please tell me why they say "cat-gut," while violin strings are made from lamb's gut; or do they use cat's gut in this country? 3. It it advisable to lay in a good provision of strings at a time.—A. C. D., Providence, R. I.

A. 1. When not in use the violin should be very carefully wiped all over with a soft, dry material or handkerchief and then put back in its case. It should be kept on a shelf, off the floor, away from draughts, in a dry warm temperature. Before putting it back in its case, which should close tightly, it should be wrapped up in a silk or velvet cover. 2. It is a popular error to suppose that the violin strings are made from catgut. The word "cat" evidently comes from "kit," the name given to a small fiddle, carried formerly by dancing masters in their kit, or pocket. The best strings are made from the entrails of lambs from seven to eight months old, certainly not more than a year. Their manufacture is somewhat intricate, requiring great care. 3. It is *not advisable* to lay in a provision for more than a very few months, because they lose their elasticity and, consequently, their value. It is easy to tell old strings by their dull, yellow color.

Why Schumann Became a Composer.

Q. What is the story generally told about Schumann becoming a composer instead of a pianist, as he originally intended?—H. S., Denver, Colo.

A. Robert Schumann studied pianoforte playing with Friedrich Wieck, whose daughter, Clara, afterwards became Mme. Clara Schumann and was celebrated as a pianist and interpreter of her husband's compositions. Wishing to obtain a better touch and greater facility of execution, Schumann imagined a special kind of exercise which consisted of fixing the third finger of his right hand, by means of a string fastened to the wall, so that this finger would remain motionless while he practiced the others. The result was that the finger became paralyzed and useless, and the paralysis attacked the entire hand. His piano prospects destroyed, he turned his attention to the study of harmony and counterpoint. So runs the story. It sounds very much like a *"ben trovato"* (*"si non è vero, è ben trovato"*—if not true, it is well invented); no authentic document exists to prove it.

The Normal Scale of C.

Q. Why is the scale of C called "the Normal Scale?"—MAE G., Flint.

A. A major scale (that is, one corresponding to the sounds we have all learnt as do, re, mi, fa, sol, la, si, do) consists of degrees of five tones and two semitones—the semitones occurring between the third and fourth and the seventh and eighth degrees (mi-fa, si-do). Begin upon any natural note and singing or playing on the piano a series of eight notes ascending, without employing any sharps or flats, and it will be found that the only set of eight notes sounding normally like do, re, mi, fa, sol, la, si, do is the one beginning upon C. This is therefore called the "Normal Scale of C."

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The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Importance of Tone

THE most important element of worthwhile violin playing is good tone. Better the *Swan* by an artist than the Mendelssohn *Violin Concerto* by a bungler whose fundamental tone is bad. It requires the co-ordination of many elements to make a really fine tone. Readers of the Violin department often write to inquire what is the matter with their tone. They describe it as squeaky, husky, scratchy, too rough, too weak, or as faulty in many other ways. The following is a specimen of complaints of this kind, recently received: Editor Violin Dept.— Dear Sir— "In playing pianissimo or piano on the A string, I do not get a clear, even tone; instead it is a sort of a scraping, scratching sound. To eliminate this I have changed the string. Another time I had a new bridge fitted; then again I purchased a new bow. This latter experiment seemed to help some, but not wholly to my satisfaction. Would you be be so kind as to enlighten me as to just what you think is the trouble. I have thought perhaps that on account of a heavy bow-arm, that that might be the cause, but even then the tone ought to be clear and even".

Of course it is quite impossible to say just what is the trouble in this case without examining the player's violin, and bow, and hearing him play. The trouble might be with the violin, the bow, or the player, or all three.

A Good Violin an Important Need

"Figs cannot be gathered from thistles;" and a beautiful tone cannot be produced from a cheap, badly-made, crude, factory fiddle. An artist violin player can, of course, get better results than a bungler from a poor violin; but for the best results even he must have a fine instrument. The greatest violinists pay thousands of dollars to get instruments of the finest tone.

The instrument must be in perfect repair and playing order, the fingerboard free of grooves, the bridge perfectly adjusted, the strings at the proper distance above the fingerboard, the nut the right height— everything in fact in perfect order for good playing.

The strings must be of fine quality, and of the size best suited to the violin. Above everything they must not be false. A good tone cannot be produced from a false string. There will be some bad lengths in even high grade strings. Solo violinists often try length after length of string before they find one which gives the ideal tone which satisfies them. Very fine tested gut strings can be obtained in single lengths (straight, not coiled) and *quintenrein* (true in fifths).

Why a Fine Bow is Required

The bow itself, and the rehairing of the bow, have much to do with a fine tone. The stick must be made of pernambuco wood and fashioned on the scientific principles which have been found the best for tone production. Bow-making is one of the most difficult of human arts. No wonder professional concert violinists are willing to pay as much as $500 and upwards for choice specimens made by Francois Tourte, the premier bowmaker of the world. Such bows are of great assistance to them in producing a fine tone. The hairing of the bow must also be perfectly done, if a good tone is to be produced. Except in the large cities, it is often difficult to find a workman with sufficient skill and experience to re-hair a bow properly. The hairs must be in straight lines, and not crossed and tangled, as we so often find in the work of unskilled workmen. They must be of equal tension, and not some loose and some tight. The quality of the hair must be good, and the hair must be comparatively new so that it will take hold of the string, and not old worn out so that it has lost its "grip".

The rosin must be of good quality, and there must be just the right amount of rosin on the bow. If the hair and string are clogged with rosin it is difficult so produce a fine tone. On the contrary it is impossible to produce a fine tone if there is not enough rosin on the hair. The correct amount can be learned only by experience. A barber strops his razor when it is dull; so a violin player applies rosin when he feels the need of it. A beginner cannot judge how often he should apply rosin, but he gradually learns by experience.

The Reason for a Bad Tone

Nine times out of ten a bad tone is the fault of the player. A large class of amateur violin players spend most of their time worrying about fine violins, bows, strings, rosin— the tools of their trade— and give too little attention to trying to use these tools in a skillful manner. They never seem to realize that most of their bad tones come from their own faulty bowing and poor left hand work. They are possessed with the idea that if they have tools of the finest quality good results must follow. This is not necessarily the case at all. The bowing of many such players is stiff and as "crooked as a ram's horn"; and yet they blame it on their violin, bow or rosin.

How the Bow Must Move

In violin playing the first essential is that the bow must move at right angles to the string. Any deviation from this must surely injure the tone. There could not possibly be a simpler proposition; and yet what a host of violin students and players will not do sufficient open-string and simple scale bowing (watching the bow to see that it is moving parallel to the bridge) in order to acquire a straight bowing.

The distance of the hair from the bridge in playing has an enormous amount to do with the tone. In the first few months, or often the first few years of violin study, we find countless numbers of violin students playing with the bow-hair too near or too far from the bridge. In ordinary *mezzo forte* playing in the first position, the hair moves from three quarters to an inch from the bridge. For loud passages, where an increased pressure is applied on the stick, the hair moves nearer the bridge. For softer tones the hair moves further towards the fingerboard. The higher the position used, the nearer the hair approaches to the bridge. When playing from the seventh position upwards, the hair must approach very near to the bridge. Many students wonder why they get a "squeaky" tone, when playing in these very high positions. In nine cases out of ten the cause is that they do not play close enough to the bridge. Playing in these very high positions is like playing on a toy fiddle, so short are the distances from finger to bridge. Even many professionals fail to give the proper attention, in many instances, to acquiring a perfectly straight bowing at the proper distance from the bridge in accordance with the volume and quality of tone required.

Now although the bow may be moving exactly parallel with the bridge, and the hair at the proper distance from the bridge for the tone required, it is still possible to make a miserable tone, lacking every necessary musical quality. This is because the muscles of the bow arm have not been trained to do their work perfectly. The muscles are stiff instead of elastic. The muscles of the arm and wrist must be elastic, like a fine spring or like India rubber. The great problem of the student is to learn to apply pressure to the stick of the bow without stiffening up the arm muscles, which, when it happens, instantly causes the tone to become harsh and grating. It is very difficult to acquire this elasticity of the arm muscles. If possible, bowing should be studied under an excellent violin teacher who understands building up a fine tone in the pupil step by step.

A Fine Musical Nature

It requires a fine musical nature and much ingenuity for a beginner to acquire a fine tone and a fine bowing without the aid of a teacher. A pupil with this handicap should practice very softly at first, like "breathing on the string", as Tartini says. The bow must be *drawn lightly over the string*, with the bow-arm elastic and pliant, and not forced into the string, with muscles stiff and unyielding. When the pupil is able to do this he can commence applying pressure, very little at first, and always relaxing again if the tone is rough or hard. By degrees he will acquire that most important of all arts in violin bowing, that of applying the requisite amount of pressure and yet keeping the muscles elastic and yielding. The beginner must not try to "bear on", at first, but to make soft pure tones with relaxed arm and wrist muscles. Pressure and louder tones are for the future.

New Stringed Instruments

THE Paris correspondent of *The Morning Post* gives an interesting account of six new stringed instruments, the invention of a young French violin maker, named Leo Sir, of Marmande, a little town near Bordeaux. The new instruments, which are designed for the purpose of supplementing the string quartet, are of much the same form as the violin, viola and 'cello, but their bodies are flatter and have quite different curves. The first, which has been called the *sursoprano*, is small and of very high tone, and is intended to precede the violin. Next, and before the viola, comes the *mezzo-soprano*, and then after the viola are the *haute-contre*, the *tenor* and the *barytone*. Finally, between the 'cello and the double bass comes the *sous basse*. It will be observed that the nomenclature of these instruments is drawn chiefly from that of the viol family. The tones are said to be both natural and powerful, and arrangements are now being made for the organization of a complete orchestra of the new and old stringed instruments, which will be heard at one of the Paris theaters in some specially written music. This is not the first attempt in recent times to add to the existing string quartet, but none have hitherto met with any lasting success. We recall to mind, especially, Ritter's loudly-praised viola-alta introduced in Germany some twenty years ago. Possibly, however, some of our modern composers will show themselves less conservative than their predecessors and will welcome whatever possibilities the *distour*, as the new combination is called, offers.—*Musical Opinion*, London.

A Violin Fairyland

By Paul Cohen

A VERY young pupil could not grasp the meaning of his lessons, everything seemingly slipping from his mind at once after being told to him. He would have been dropped as hopeless but for the real interest he seemed to have in learning to play. After studying his case, he was started again from the beginning and a new idea was introduced, making the violin and its study more interesting by creating of it a little fairyland.

"The violin," I told him, "we will call a Fairyland, and in it are four roads. The first road (pointing to the E string) is called the E String Road; the second, the A String Road," and so forth.

When he had learned this, we proceeded: "Upon these roads the little fairies play and dance and sing. Now let us take the first road. What are its fairies' names? The first fairy is called F and has a definite place on the road" (as I showed him where to place his finger). Then he was told the same about all the tones, the strings and the fingers.

When the little fellow came for his next lesson he knew it perfectly, and was eager for more of the story. During the following weeks there was a great improvement in his conception and in his playing of the violin. The story was expanded by introducing gnomes for flats and elves for sharps; and when his tone was not clear he was told that a gnome was in a fairy's place and that the fairy was crying, which caused him immediately to correct the fault. Was not the reward worth the effort?

Little Hints

IF a peg breaks, the best course is to take the violin to a professional violin repairer and have him carefully select a new one which exactly fits the holes. Insist on having a good, genuine ebony peg, of the best quality, and one which matches the other pegs. Cheap pegs are made of ordinary hard woods of different kind, stained black to resemble ebony. A peg of the latter description will lack rigidity; it is apt to twist; and, if of very poor quality, twist in two. It is manifestly impossible to do accurate tuning with pegs which twist in the socket. A good ebony peg is solid and rigid, and if well fitted it makes tuning an easy matter for many years.

If no violin repairer is available, and you are obliged to buy a peg and do the fitting yourself, do not go to the music store and buy a peg at hap-hazard, guessing at the size, and then take it home and try to whittle it down to the right size with a jack-knife. The best way is to take your violin to the music store and try pegs of different sizes until you find one which fits the holes in the string box reasonably well. If the peg is slightly too large, make a little roll of sand-paper and twirl the peg inside of it until it is brought to the right size.

If you have to rely on the mail to get a peg, send one of the other pegs, with your order, as a sample, so that the music dealer can tell approximately how large a peg to send, and one which matches.

The hole in the peg through which the string is slipped, should not be bored too near the side of the string box, since if this is done the string coils against the string box and prevents the peg from being pushed in far enough to hold.

Pegs of boxwood, or rosewood, are used by some violinists and give good service if well fitted, but ebony is preferred by most violinists.

Anything that inculcates appreciation for and love of the best in music and literature, art and science, should be encouraged. —Tacoma Ledger.

oblems and Makeshifts of Small Church Orchestra

By L. Ballard

increasingly widespread interest in a work, which has been brought the organization of orchestras in our High Schools, has brought a new interest in small orchestras urch services, especially where no pipe organ. Such orchestras resent problems peculiarly their d, as there may be several of these ne school orchestra is found, some ons in regard to these problems ve to be of interest.

eader of a church orchestra is some-e first violin but most often the unless the chorister should direct estra as well as the choir. It is a pianist leader who, sometimes le or no orchestra experience, has or thrust upon unwilling shoulders, must be responsible for special a selections for two services each never knowing from one week to t whether it will be three instru-r twelve, all strings or all brass, orchestra at all that chooses to hen Sunday comes—it is to such a hat my own experiences in that are offered.

A Small Beginning

rst our orchestra was made up of rst violins, three second violins, a nd three cornets. This falls far the small orchestra as described in ndid articles now being published ETUDE, but it was more complete e average church orchestra. As t violins were all excellent readers 'cellist experienced in ensemble we were able to do quite le work from the beginning. We splendid collection of music for ies and Voluntaries; and, as one eadily played the cued in clarinet nd the 'cello the trombone part t carried the melody, we did not arrange any parts for quite a

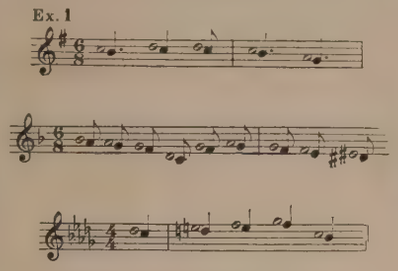
we added another second cornet, part is really not needed as the rnet plays a second part in the ntation of nearly all music of a table for church.

The French Horn in "C"

a French horn was added, and came the first problem of arrang-e boy who played it refused to thing except in key for piano, for his playing had been popular sing C slide. So he played the iolin part, which will fill in about e as the regular instrumentation s in slow music. However the f the French horn is very pretty e melodies, and a special part ten by rewriting the 'cello melody ctave higher and in treble clef. riety we often had string quartet Offertory using favorite hymns as lucky in having violinists who d bass as readily as treble and he tenor part, with a violin play-oprano, another the alto, and the bass.

playing for brass instruments nsposition necessary, for the use is not satisfactory when it re-veral changes during a church For the benefit of any cornetist not learned this, or for a leader not understand it, the method sition is not difficult. Soon one as readily as if from his own he cornet simply plays the note note that is written, changing ture by adding two sharps or ay two flats. Thus in the fol-xamples, the signature of one changed to three, that of one e sharp, and five flats to three flats. In each case the hollow note above the melody is what the player must learn to think, as if it were written there, and play accordingly, always remembering to supply accidentals properly.

Ex. 1



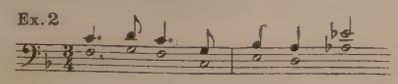
Though the 'cello is far better for tenor than for bass, yet having no bass we used 'cello for bass and violins for tenor in playing for congregational singing. To play hymns well is a very important thing for a church orchestra, especially during evangelistic meetings.

Saxophone and Baritones

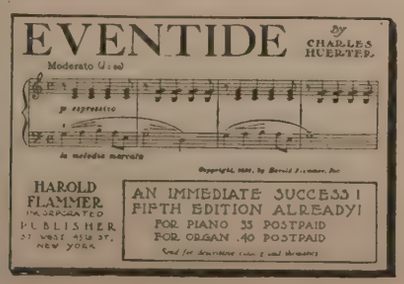
After a full year's work, we lost two second violins and gained a baritone and a saxophone. Now these instruments are more suited to bands than church orchestras, but they were available, and as saxophone players are becoming more and more numerous we shall have to learn to adapt them to our use. At first both these instruments played cornet parts and as the saxophone player was a much better soloist than our cornetist it was quite an improvement. The saxophone sounds very well indeed in the arrangements where the cornet has the melody of *The Pilgrim* by Oley Speaks, and of Gounod's *There Is a Green Hill.*

Shortly after this we lost our 'cello, which left our instrumentation top-heavy. It was then necessary to supply bass with the baritone. Here was a matter of more complicated transposition, but was well worth the effort when finally solved. Piano or 'cello score can be transposed for baritone by changing the bass clef mark to treble, changing signature by adding two sharps (or removing two flats), and playing notes two lines or two spaces below the notes written.

Ex. 2



The upper notes here are those written in 'cello or piano score, and the hollow notes indicate the notes to be imagined there and played as if they were in treble and with signature changed to one sharp the time values of original of course applying to transposed tones. This same method can be used for B flat saxophone to play tenor part of hymns, which is very pleasing in some special numbers, as for example the duet in *Jesus, Lover of My Soul, Refuge* tune. Rather an interesting "wind" quartet can be made up by using baritone and saxophone for bass and tenor, French horn for alto and cornet for soprano, if supported by well filled-in piano accompaniment.



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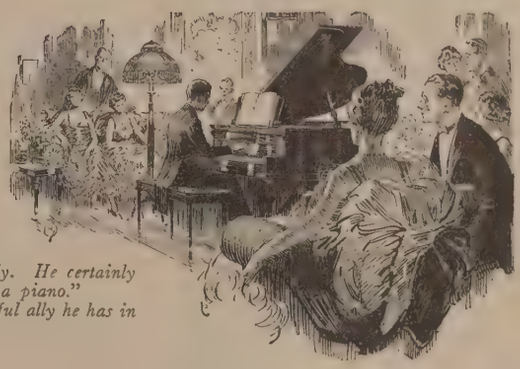

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Imitation "Strad."

A. P. W.—There are millions of violins containing Stradivarius labels exactly like that you send. Of course, all but a very few of these violins are imitations, and worth from $2 up.

"Sul."

E. H. F.—"Sul" means "on" or "on the." Thus Sul A means on the A string, or Sul D and G means on the D and G strings. You will find this term in any good musical dictionary.

The Vibrato.

2—The vibrato is used where it is desired to express emotion. It should be used on the longer notes of a composition and not in rapid passage work.

Imitation Maggini.

S. L. MacD.—There are many imitation Maggini's scattered all over the world. It would be only by the rarest possible stroke of good luck that yours should prove genuine. As Boston is your nearest large city, you could take or send it there for examination by an expert, but the chances are you would go to useless trouble and expense.

Removing Rosin.

H. F. S.—A violin which has become encrusted with rosin which cannot be wiped off with a cloth, can be cleaned by using a little raw linseed oil to which a small amount of pumice stone (pulverized) has been added. Put a very small amount on a cloth and rub very gently, afterwards wiping off the surface with a clean cloth.

Vibrato.

H. K.—Send 25 cents to THE ETUDE for the November, 1922, number in which you will find a long article on how to acquire the vibrato.

"Faust" Arrangements.

G. H. J.—There are four good arrangements of airs from the opera of *Faust*, by Gounod, for violin and piano, as follows, in the order of their difficulty, the first by Singelee, the second by Alard, the third by Sarasate, and the fourth by Wieniawski. The last two are very difficult and are for artists with an advanced technic. The first is comparatively simple. All four are often used for public performance.

Ouija Board Authority.

J. W. K.—Your Ouija board, which has assured you that the violin you found in your attic is a genuine Stainer, worth $5,000, besides predicting that your daughter will become an eminent violiniste, and promising her a handsome husband and a fortune, is quite a "contraption." I am not so sure but what a contrivance which can make such lucky predictions, is worth more than a Stainer violin. However, I would advise you to show the violin to a good human expert, as the Ouija board may not be such a good authority on Stainer violins as you think. 2—I cannot tell you whether the composer Puccini has a nephew or not. Write to Sig. Gatti-Casazza, director of the Metropolitan Grand Opera, New York city. He might give you the required information.

Starting at Nineteen.

J. F. B.—Without knowing the musical ability of a student, it would be purely in the nature of guess work for me to try to predict what progress he could make in a given time. Nineteen is rather late to start violin playing; but if you have a correct, sensitive musical ear, and a natural aptitude for playing string instruments, you could no doubt accomplish your aim, which is to play comparatively simple music for your own enjoyment. As you expect to take two lessons per week your teacher ought to be able to tell you what you might hope to accomplish, after a month or six weeks of lessons.

Recommending Instruments.

E. V. P.—Out of justice to its advertisers, who deal in violins, pianos and other instruments, it is against the policy of THE ETUDE to recommend certain makes of instruments, when these are of modern make. In the case of genuine old violins, by famous historical makers, it is different.

Sweating Hands.

H. G.—Dr. Royal S. Copeland, health officer of New York City, and Senator-elect from New York to the U. S. Senate, advises people who suffer greatly from sweating hands to wash them several times a day in alum water. As sweating hands are the bane of the violinist, all who suffer in this manner would do well to follow Dr. Copeland's advice.

Beginning Study Early.

T. J.—Almost without exception, the greatest concert violinists of to-day, as well as the greatest violinists of history, commenced their study of the instrument from four to eight years of age. Most of them were able to play some of the standard violin concertos at ten or twelve.

Memorizing.

T. W. S.—Do a little memorizing every day, even if you can only do two or four measures. Later on nature will come to your assistance so that your memory will improve so much that you will be able to memorize accurately and rapidly. The people who fail to get anywhere with their memorizing are the ones who give up with only a few spasmodic trials. Keep everlastingly at it.

Violin Labels.

F. L. K.—Of the two labels pasted one over the other in your violin, the bottom label, which has a number of letters missing is, no doubt, "Giovanni Paolo Maggini, Brescia" (a town in Italy); the top label would read, "Gasparo da Salo, in Brescia." Maggini was the best pupil of Da Salo. The chances are that your violin is an imitation Maggini. Only an expert can decide.

Guadagnini.

P. H.—Of the supposed maker of your violin, Bauer says in his Practical History of the Violin; "Lorenzo Guadagnini, of Cremona, 1690-1760, was a pupil of Antonio Stradivari, and one of the best Cremonese makers. His violins are usually large, not always carefully finished, but without exception, of a fine tone quality. Many of his instruments, curiously enough, bear Nicola Amati labels, and many owners of Amati violins, have really therefore, Guadagnini's." There are many imitations of this maker, and only an expert could judge if your violin is genuine.

Little Plugged Holes.

V. C.—The article about the "little plugged holes" sometimes found in violins, was a quotation from a book by the Rev. Haweis, the famous English violin authority. He limited his assertion to that a little plugged hole in a violin is a sign of great age, to genuine Cremona violins. As your violin is branded "Stainer" (after the German violin maker, Stainer), it is evidently an imitation Stainer, and probably of no great value. However, I would have to see the violin to set any value on it.

A Guarnerius.

E. F.—I doubt if there is more than one chance in a million that your violin with a Joseph Guarnerius label in it, is genuine. You might submit it to an expert, but the chances are that you would go to needless trouble and expense.

A $50 Violin—Steel E.

T. R. P.—As you only have $50 to spend for a violin, you will probably have to get a new one, as it would be only by a rare stroke of luck that you could get a genuine old one of much value for that sum. 2—The steel E string, tuned by a little tuning device attached to the tail-piece, is in almost universal use at present, although there are a very few who still cling to the gut or silk E. The latter I consider a nuisance. The greatest concert violinists use the steel E.

Guarnerius Family.

M. A. C.—The Guarneri family, famous violin makers of Cremona, were as follows: Andreas Guarnerius, Cremona, 1626-1698; Guiseppe Guarnerius, 1666-1739; Joseph Guarnerius del Gesu, 1637 (date of death unknown); Pietro Giovanni Guarneri, 1655-1740; Pietro Guarneri (son of Joseph), 1695-1765. 2—Joseph Guarnerius was the greatest of the family, and one of the greatest violin makers of all time. 3—There is hardly more than one chance in a million that your Guarnerius is genuine. There are an enormous number of imitations. Labels in a violin mean nothing. You can get fiddles as low as $5 each, wholesale, with Guarnerius labels inside, reading exactly like that in your violin.

Imitation Strad.

D. R.—The copy of the label in your violin, which you send indicates that it is only an imitation of a Strad. The word "Artisto" is used by way of a trade mark. I could not judge its value without seeing it, but at a guess would say it is a factory fiddle of not much value.

Mittenwald Violin Makers.

C. L.—From your description, the four plugged holes you mention, were evidently used in the process of making the violin. 2—The label in your violin, translated would read: "Joseph Kriner, violin maker in the Mittenwald, *an der Iser* (on the Iser)." The Mittenwald is a locality in Germany where large numbers of violins have been made for many years. Whole towns and villages are given over to violin making. Joseph Kriner was a Mittenwald maker of some little note. Your violin is more likely to be a genuine instrument, from the fact that Kriner was hardly famous enough to warrant the imitation of his violins. Your violin may be a good instrument but could not value it without seeing it.

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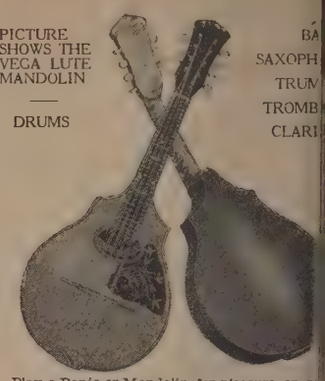

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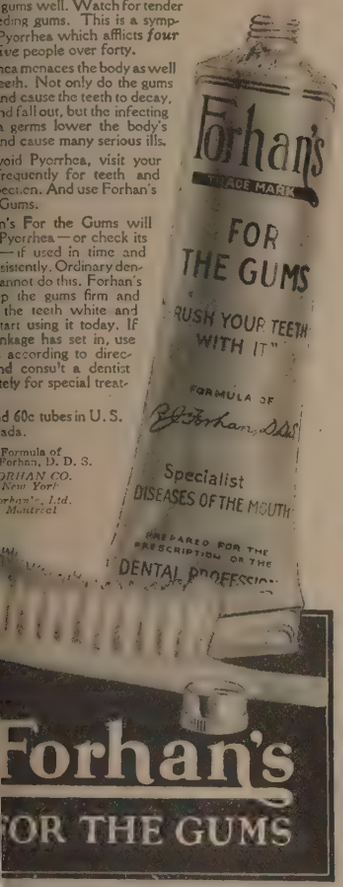

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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Verdi's "Ernani"

FORTUNIO GIUSEPPE FRANCESCO VERDI (that was his complete name) has suffered much from various biographers, most of whom have followed in some one's lead in classifying his creative works into three periods, after some such arrangement as good, better, best. The first period begins with his earliest opera, *Oberto* (1839), a real success, produced when the composer was twenty-six years of age. The second period begins with *Rigoletto* (written in forty days), when the composer was thirty-eight years old. The third period begins with *Aida*, written in 1871, when the composer was fifty-eight.

Of the operas of the first period, *Ernani* is the only one holding the interest of Americans. *Louisa Miller* and one or two others are occasionally produced in Italy, but *Ernani* stands out easily above all the rest of the earlier period. In this work we see very manifestly the outcroppings of Verdi's golden veins of melody.

No composer has been more susceptible to the demands of his public than Verdi. His earlier operas were what his public wanted. By this we mean the Italian public. But Verdi unquestionably saw in the finished character of Rossini's *William Tell* and in the specimens of Weber's work that drifted into Italy that the public would some day long for greater finesse than it had hitherto found in his own works or in those of Bellini and Donizetti. Consequently came *Rigoletto, Il Trovatore, La Traviata* and *La Forza del Destino*. Later, when the Wagner wave swept over the world, Verdi rose to the heights of *Aida, Falstaff* and *Otello*.

In *Ernani*, however, we find the early Verdi rich in that charm which has the widest human appeal—melody. The opera was first given in Venice, March 9, 1844. So great was its success that during the next nine months it was produced on fifteen other stages. Philadelphia is credited with having the first American performance, July 14, 1847. During the five years after the production of *Ernani*, Verdi wrote nine operas, none of which was a success until he produced *Louisa Miller*. Thus does the tree of genius flower.

Ernani, of course, is Victor Hugo's *Hernani*, written in 1830. At first it was received with opposition. When it came to be made into opera, Victor Hugo himself requested that the characters be made Italians instead of Spaniards, and that the title be changed to *Il Proscritto*. Notwithstanding this, the opera persists in its Spanish version.

Saintsbury, in his *French Literature*, cleverly epitomizes the plot of *Hernani* thus:

"The main subject of *Hernani* is the point of honor which compels a noble Spaniard to kill himself in obedience to the blast of a horn, sounded by his mortal enemy, at the very moment of his marriage with his beloved."

Hugo's melodramatic mind seized upon several romances and legends, which have been made into librettos for the operatic stage, the most famous being *Ernani, Le Roi S'Amuse* (*Rigoletto*) and *Lucrezia Borgia*.

Unquestionably the recent demand to hear *Ernani* has been created largely by the fact that singers, knowing the grateful applause-bringing character of certain arias and concerted numbers, such as the famous *Infelice e tu credevi*, or *Ernani involami* have made talking-machine records of these works and others, which made the public keen for a revival of the opera. Few of the operas of the period have been productive of more excellent material for the sound-reproducing machines.

"The Story of Ernani"

The libretto is by Piave and from Victor Hugo's drama of the same name. The scenes are in Arragon, Aix la Chapelle and Saragossa; the time, 1519.

Act I, Scene I. Mountains of Arragon. *Don Juan*, in the guise of *Ernani*, a bandit chief, has been harassing the subjects of *Don Carlos*, King of Spain. Secretly he is in love with *Elvira*, niece and betrothed of her uncle, *Don Ruy Gomez de Silva*, whose castle adjoins the scenes of *Ernani's* activities. *Ernani* is twitted by his companions and in turn recites his love for *Elvira*.

Scene II. *Elvira's* Apartment. *Silva's* wedding presents arrive. *Don Carlos* enters, declares his love for *Elvira* and his suit is repulsed. As he attempts the use of force *Elvira* grasps a dagger, when the sudden arrival of *Ernani* halts the scene. A duel is imminent, when *Silva* appears and *Ernani* challenges both to combat, which is prevented when an *Esquire* enters and reveals the identity of *Don Carlos*, to the consternation of *Silva*.

Act II. A Hall in *Silva's* Palace. *Ernani* enters as a pilgrim. He feigns pursuit and need of safety, which *Silva* grants. In a scene with *Elvira* he finds she thinks him dead and that she is about to suicide. He reveals himself; they are surprised by *Silva;* but he spares *Ernani* that both may conspire to outwit the king who, however, carries away *Elvira* as a hostage. Challenged to combat, *Ernani* refuses to fight his benefactor but enters into a compact to forfeit life at *Silva's* wish.

Act III. The Tomb of Charles the Great at Aix la Chapelle. *Don Carlos*, from a place of hiding, overhears the conspiring of *Ernani, Silva* and their band, which is foiled by the appearance of *Carlos'* attendants. *Don Carlos* commands that all noblemen be executed, at which *Ernani* confesses himself the proscribed *Don Juan of Arragon, Elvira* begs mercy for her lover which *Don Carlos* grants.

Act IV. Castle of *Ernani*. Immediately following the marriage of *Elvira* and *Ernani* he hears a call which he recognizes as that of his own horn, the pledge of his pact with *Silva*. *Elvira* pleads with *Silva* for her husband, in vain. *Ernani* stabs himself and dies as *Elvira* falls lifeless on his body while *Silva* gloats over his revenge.

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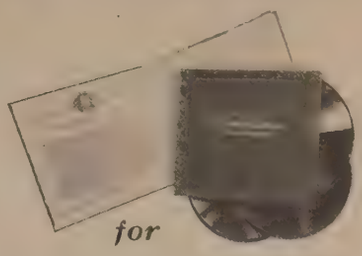

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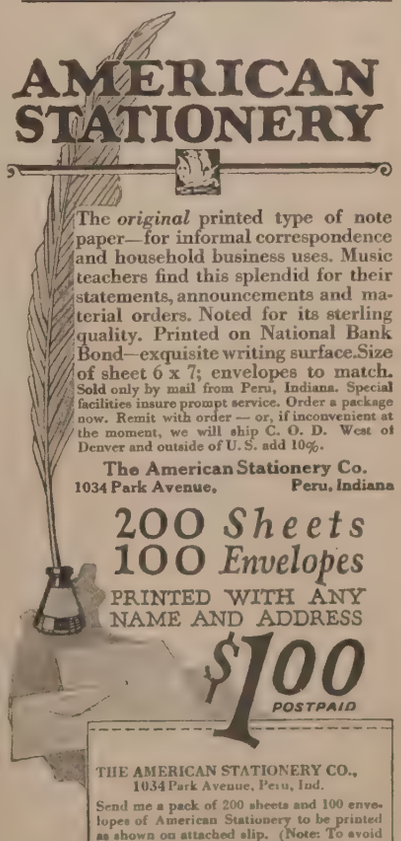

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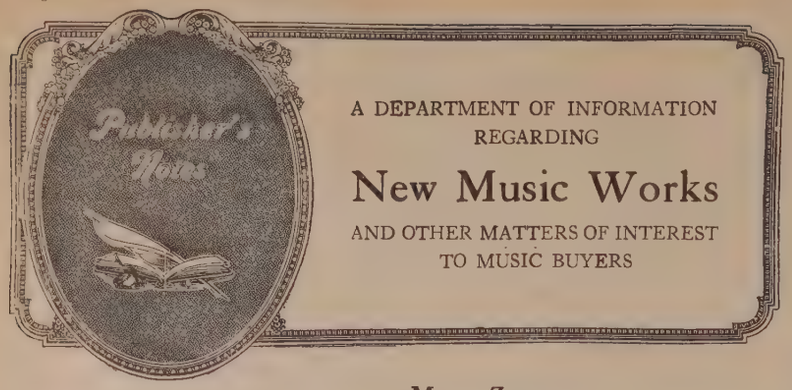

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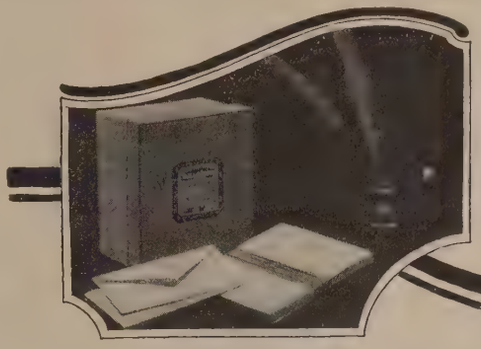

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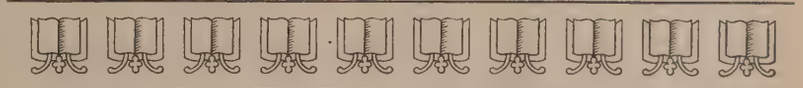

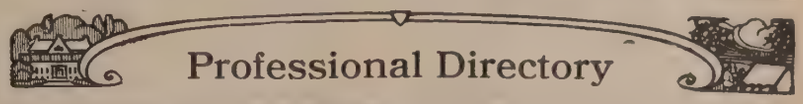

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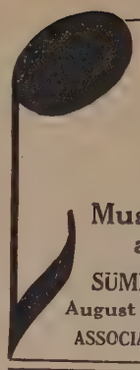

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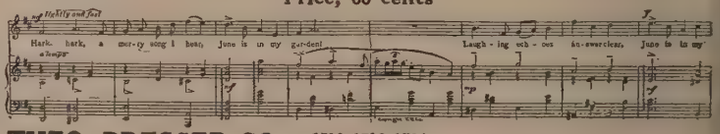

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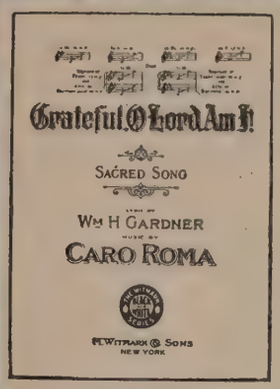
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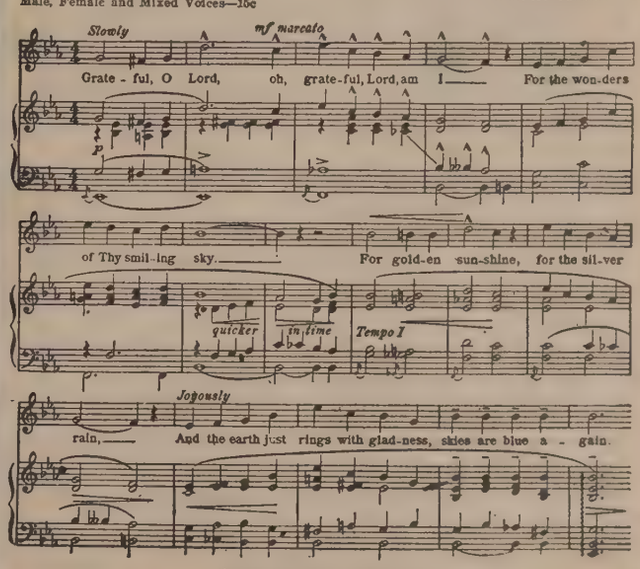
Oh, grateful, Lord, am I
For the wonders of Thy smiling sky,
For golden sunshine, for the silver rain,
And the earth just rings with gladness,
Skies are blue again.
Grateful, oh Lord, grateful for Thy care,
Knowing Thy love enfolds me ev'rywhere.
Oh, give me strength to walk Thy way each day,
Glad for all Thy blessings
And to Thee I pray, I pray!

Grateful, O Lord, to Thee, O Lord, I pray
For new strength to live each coming day
Let me be grateful for Thy blessings rare,
For Thy love that e'er surrounds me
With a tender care.
Grateful for glories of the setting sun,
When shadows falling, tell me day is done;
For angel eyes that look from stars on high,
Grateful, O Lord, am I, grateful am I.

Wm. H. Gardner



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IN A LITTLE TOWN NEAR BY SONG
CLOSER STILL WITH THEE SACRED SONG
SORTER MISS YOU SONG
SHINE O HOLY LIGHT SACRED SONG
MY DAYS ARE IN HIS HANDS SONG
THE SILENT VOICE SACRED SONG
RESIGNATION SONG
HONEY IF YO' ONLY KNEW SONG
ASLEEP IN THE DEEP SONG
ONE MORE DAY SONG
COMFORT YE ONE ANOTHER SACRED SONG
MY JEAN SONG
IN THE GARDEN OF MY HEART SONG
OH LORD REMEMBER ME SACRED SONG
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SUNDAY MORNING, December 2nd
ORGAN NUMBER
Andante Pastorale.....*G. T. Alexis*
ANTHEM
a. O God Our Strength. *T. D. Williams*
b. O Master Let Me Walk With Thee.....*J. T. Wolcott*
OFFERTORY
Crucifix—Duet (Sop. & Mezzo or Tenor & Bar.).....*J. Faure*
ORGAN NUMBER
Processional March.....*Scotson-Clark*

SUNDAY EVENING, December 2nd
ORGAN NUMBER
La Chanson.....*M. P. Hoffmann*
ANTHEM
a. Consider the Lilies. *W. R. Waghorne*
b. Who Is God Save the Lord (Trio for Sop., Tenor & Bass).....*H. Wildermere*
OFFERTORY
Shadows of the Evening Hour (High or Low).....*F. G. Rathbun*
ORGAN NUMBER
Fanfare.....*Th. Dubois*

SUNDAY MORNING, December 9th
ORGAN NUMBER
Memories.....*Clifford Demarest*
ANTHEM
a. Ho! Everyone That Thirsteth *G. C. Martin*
b. How Lovely Are Thy Dwellings.....*T. E. Solly*
OFFERTORY
Redemption (High, Medium or Low).....*R. M. Stults*
ORGAN NUMBER
March in B-flat.....*W. Faulkes*

SUNDAY EVENING, December 9th
ORGAN NUMBER
Allegretto Scherzando.....*J. L. Erb*
ANTHEM
a. God That Madest Earth and Heaven.....*W. R. Waghorne*
b. I Will Feed My Flock..*C. Semper*
OFFERTORY
Shadows of the Evening Hour (Duet—Contr. & Bar.).*C. S. Briggs*
ORGAN NUMBER
March in C.....*J. G. Cummings*

SUNDAY MORNING, December 16th
ORGAN NUMBER
Andantino.....*C. H. Lowden*
ANTHEM
a. Prepare Ye the Way of the World.....*G. M. Garrett*
b. Come and Worship the Lord *O. M. Schoebel*
OFFERTORY
Spirit Divine (Duet for Sop. and Tenor).....*H. H. A. Beach*
ORGAN NUMBER
March from "Athalia" *Mendelssohn-Steggall*

SUNDAY EVENING, December 16th
ORGAN NUMBER
Song of the Angels....*T. D. Williams*
ANTHEM
a. God's Love Eternal *P. L. Hillemacher*
b. Lord Is My Shepherd..*Smart-West*
OFFERTORY
Abide With Me (Med. Voice) *Homer Samuels*
ORGAN NUMBER
Hosannah.....*R. Diggle*

SUNDAY MORNING, December 23rd
ORGAN NUMBER
Adoration.....*A. R. Gaul*
ANTHEM
a. Sing, O Heavens.....*B. Tours*
b. O Come to My Heart, Lord Jesus.....*F. H. Brackett*
OFFERTORY
Heralds of Heaven (High or Low Voice).....*P. A. Schnecker*
ORGAN NUMBER
Hosannah.....*P. Wachs*

SUNDAY EVENING, December 23rd
ORGAN NUMBER
Angel's Serenade.....*G. Braga*
ANTHEM
a. Arise, Shine.....*J. E. Roberts*
b. Brightest and Best...*A. Rubinstein*
OFFERTORY
The Angel's Song (High Voice) *Paul Ambrose*
ORGAN NUMBER
Christmas Postlude.....*E. S. Hosmer*

CHRISTMAS, December 25th, Morning
ORGAN NUMBER
Adoration.....*F. Borowski*
ANTHEM
a. Unto You a Saviour....*M. Watson*
b. First Christmas Morn...*E. Newton*
OFFERTORY
When Christ Was Born (High Voice).....*R. M. Stults*
ORGAN NUMBER
Christmas March.....*Merkel*

CHRISTMAS, December 25th, Evening
ORGAN NUMBER
Largo .....*Dvořák-Leighter*
ANTHEM
a. Star of Bethlehem.....*S. Adams*
b. O Little Babe of Bethlehem *R. M. Stults*
OFFERTORY
Immanuel (High Voice)...*C. Bochau*
ORGAN NUMBER
Hallelujah Chorus.....*Handel-Gaul*

SUNDAY MORNING, December 30th
ORGAN NUMBER
Idylle.....*L. Wely*
ANTHEM
a. Zion That Bringest Good Tidings.....*R. S. Morrison*
b. What Sounds Are These?..*D. Bird*
OFFERTORY
I Heard the Voice (Duet—Sop. & Tenor or Alto & Bass) *F. G. Rathbun*
ORGAN NUMBER
Postlude (Polonaise Militaire) *Chopin-Gaul*

SUNDAY EVENING, December 30th
ORGAN NUMBER
A Memory.....*J. R. Gillette*
ANTHEM
a. Behold the Days Come *H. H. Woodward*
b. Song of the Angels...*R. M. Stults*
OFFERTORY
Saviour Divine (Sop.).....*W. Baines*
ORGAN NUMBER
Festal March.....*E. R. Kroeger*

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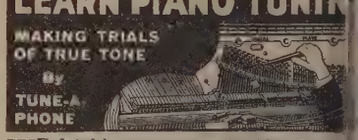

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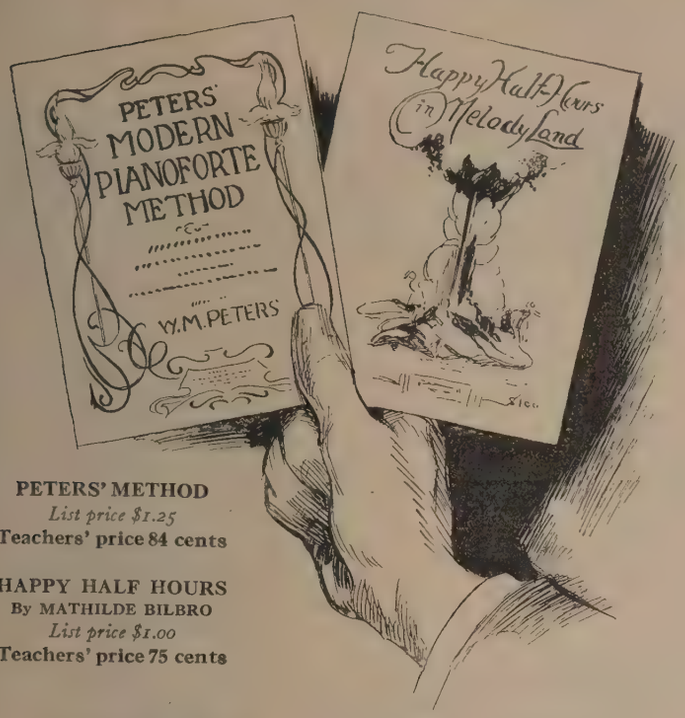

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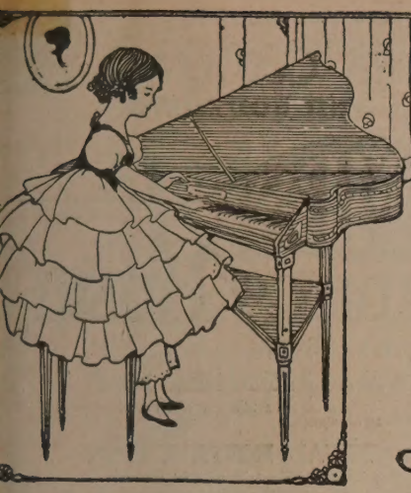

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Yankee—Dixie

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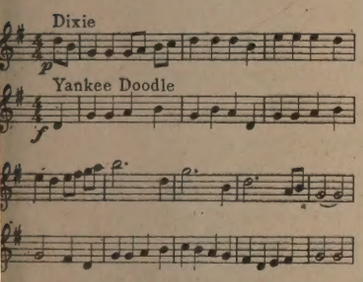

and Betty had a tune
ach often liked to hear;
e evening little Betty said,
Play 'Dixie,' mother dear."
Bob cried, "Mother, won't you play
Bout Yankee Doodle's feather?"
loved them both; what could she do?
Vhy, she—played the two together.

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ow would you feel and what would do if your piano or violin were sud-ly taken away from you? Would you terribly sorry and feel that you had one of your best friends; or would really not care so very much and not it very much? In fact, would you rather glad that you would not have ractice any more?

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ut, more likely, you would feel quite and you would long for a chance to on your instrument again and do e good practicing—better than ever re!

hink about it quietly for a moment! ow would you feel?

Isn't It Funny?

the piano, "My Scales are minor."
the fish, "But mine are finer."

woodpile said, "My cords are strong."
string ball answered, "Mine are long."
piano said, "I'm out of tune,
have to take a tonic soon."

R JUNIOR ETUDE:

have seen very few letters from Texas. town is located about seventy-five miles h of Houston. We are surrounded by tiful hills where cattle are always graz- We raise all kinds of vegetables and ts, such as pears, plums, grapes and hes. We have been taking THE ETUDE several years and I like the Junior part much and can now enjoy playing the es, as I have been taking lessons for ral years.

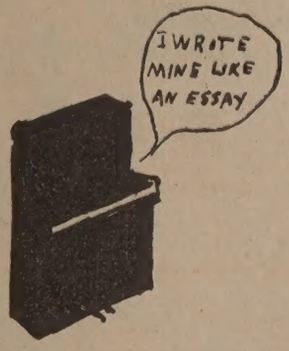
From your friend,
MARGUERITE OBERKAMPF,
Texas.

The Diary of a Piano

Now that radio has come into such general use the pianos have all begun to talk to each other, and to compare notes, as it were. "I'll tell you what let's do," said one of the pianos to some of its friends who were "listening in" one night. "Let's all keep a diary for a week; and then some night next week, when every body has gone we'll read our diaries to each other and see who has the best time in life." "All right," said the others, "that will be good." So all that week they kept their diaries, and then got together again on the radio.

Piano No. 1— "Monday. There are two little girls in my house who take lessons, and each one practices three-quarters of an hour, making an hour and a half of banging on me. I say banging, because I really do not think that they practice correctly—they certainly do bang. One of them is poor at memorizing, so she bangs out the same tunes over and over again and I do my best to help her. The other one reads all the time; but her ear—oh dear me, such an ear: I do not see why teachers do not give their pupils more ear-training, for they need it badly."

"That is not a diary," interrupted another piano, "that is an essay."



"That is all right," said the third piano. "I wrote mine like an essay, too."

"I wrote mine like a diary," said the second piano.

"Well, let's hear yours then."

Piano No. 2— "Monday. 8.50 Jennie dusted me, wiped off my keys. and practiced from nine to nine-thirty. First half hour, scales and exercises. Second half hour, studies. Ten o'clock, arranged music neatly on lid. Rested. Twelve-thirty to one, read pieces in the Etude. From two to three little sister practiced gently and carefully. Five to six, Jennie practiced and memorized pieces. Plays very well. Seven to eight, Big Brother and friends played on me, mostly jazz; *Hate* jazz! Always get a headache if I have to do much of it; but nobody cares how I sound so I just let my tone go. Have discovered that jazz players don't know good tone from poor anyway, so I just take it easy. Eight to nine Jennie played beautiful music for Big Brother and friends. Ended up with singing. Like my house very well; but wish they'd cut out some of the jazz."

"You certainly are kept busy," said Piano No. 1.

"Not as busy as I am," answered Piano No. 3; "listen to mine."

Piano No. 3— "Wilda is my master and I am Wilda's slave; she is going to be a concert player and startle the world, if I know any thing about it. She practices on me all morning. Nine to nine-thirty, exercises, and good hard ones, too, skips and jumps and regular gymnastics. It was hard for me to get used to it at first. Nine-thirty to ten, scales—slow, fast, loud, soft, and all kinds. Ten to eleven, Bach. Oh how I do have to keep going in Bach! and, do you know I used to live in a house where I hardly ever heard Bach and did not like it at all, but now I love it. In fact the Bach hour is my favorite hour. Eleven to twelve, short pieces—*Repertoire,* I believe Wilda calls it. There is more variety in that hour. Then after lunch comes a period from two to three-thirty of big things, concertos and things like that. Then I am through for the day, except sometimes a little in the evening, especially when any one comes in."

"Oh, we are not in your class at all," said the other pianos.

"Well, you will be some day," answered Piano No. 3. "You just wait till your people get a little more advanced. I've gone through your stages too."

"Which stage do you like best?" asked No. 1.

"Well, I do not know, I like them all. However I am glad that I have passed the jazz stage, for that was terrible." Just then the radio got out of tune and the pianos could not hear each other any more that night.

The Junior Etude Hopes You Have Had a Pleasant Summer and Are Ready to Work Hard on Your Music

Mendelssohn the Happy

By Clara Louise Gray

THE Musical History class was assembling and the studio rang with laughter.

"Who do you suppose will get the prize?" asked a beautiful, dainty girl, trying hard to think of her lesson about Mendelssohn.

"The prize is going to be a silver star," said a little boy, turning to another girl, "and I would like to get it."

"Is not the teacher lovely to us all?" said Helen. "I have learned so much from what she has told me about Mendelssohn that I can almost see him.

"The nick-name for Mendelssohn is 'Happy,' because his life was easy and free from care. It is going to be a lovely musical as well as history class, and one of the girls is going to play that little thing called *Spring Song.*

"Mendelssohn says that when he wrote it he heard an elfish whispering in his ear and a mischievous prompting at his heart; and that is what made him write it."

"Are you talking about Mendelssohn?" said another little boy, walking up to them.

"Yes."

"What is a Nocturne?" he asked.

"How did Mendelssohn look?" asked another.

"He was a man of small frame, delicate as a lily; he had large, beautiful eyes and a deep voice; and he moved forward loosely jointed," answered the first lad.

"I love to read Mendelssohn's letters; some of them are so filled with fun and laughter."

"My teacher told us about one pleasant letter of reminiscences in his biography," said Helen. "Listen, and I will tell its story.

"'One evening in hot summer,' it says, 'we stayed in the woods above our house later than usual. We had been building a house of fir branches in Susan's garden, up in the woods. We made a fire a little way from it, in a thicket among the trees.' Mendelssohn was helping with the utmost zeal, dragging up more and more wood. 'We tried ourselves with our merry work, and sat down around our fire. The smoke went off, the ashes were glowing, it began to get dark, but we did not leave our bonfire. "If we had some music?" someone suggested. "Could anyone get something to play on?" Then we recollected that we were near the gardener's cottage, and that the gardener had a fiddle.

"'Off rushed our boys to get the fiddle. When it came, it was the poorest thing in the world, and it had only one string.'

"Mendelssohn took the instrument in his hands and fell into fits of laughter over it when he heard the sound. But he somehow brought beautiful music out of the poor fiddle, and all sat listening to one strain after the other till the darkness sent them home."

Junior Etude Competition

After being discontinued for the summer months, the Junior Etude competitions will be resumed.

The Junior Etude will award three pretty prizes each month for the best and neatest original stories and essays and answers to puzzles.

Subject for story or essay this month—"How I spent my summer," which must relate to music. Must contain not over one hundred and fifty words. Any girl or boy under fifteen years of age may compete.

All contributions must bear name, age and address of sender (written plainly, and not on a separate piece of paper), and must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of October. Names of prize winners and their contributions will be published in the issue for December.

Put your name and age on the upper left hand corner of the paper, and your address on the upper right hand corner of the paper. If your contribution takes more than one piece of paper do this on each piece.

It is not necessary to be a subscriber to enter.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

IS MUSIC A PART OF MY HOME LIFE?

(Prize winner for April)

Yes, music is a part of my home life. First, because I love music and the loving of anything makes it become a part of our life. Second, I enjoy practicing and playing before others. Third, I have been taught to feel that my music is a real contribution to the happiness of our home. Fourth, practice fixes the sound of music in our minds, which cannot easily be forgotten. If one does not enjoy practicing, music will not become a part of their home life.

Mildred Simmer, (Age 12), Minn.

IS MUSIC A PART OF MY HOME LIFE?

(Prize winner for April)

Yes, music forms a part, a very large part of my home life. All of my family enjoy music; and so we have lots of it. In the morning, the piano is used as I get some practicing before school. Then we have the phonograph going while we eat our meals or in the evening. And in the evening we also use the radio. In the evening my brother and I sing and play. I have taken piano lessons for three years and have taken a few vocal lessons. So with all this, music could not help but form a large part of my home life, and I am glad it does.

Dorothy E. Platt, (Age 14), Nebr.

Honorable Mention for April Composition Contest

(Omitted during the Summer Months)

Dorothy Nye, Laura Schroeder, Florence Buck, Agatha Bowers, Marian Dudley, Lou Ernestine Buck, Catherine Volckman, Jennie Lang Davis, Vera Pearl Zscheile, Gretchen Wood, Mildred Derington, Olive Lewis, Ruth Wendemuth, Annie Lee Helberg, Lollo Lukes, William Oldberg, Helen Reuland, Frances Roberts, Inda May Raw, Lydia con Berthelsdorf, Herbert Schueller, Marie Vaughan, Sara Hunter, Marion Cox, Grace Cada, Mary Ellen Hoffman, Anna Weiskercher, Elizabeth Power, Jean Hastings, Frances Loftus, Margaret Hastings, Allen Erwin, Frances Baker, Eva Lydia Crawford, Nadeen Thurman, Alice Miriam Robinson, Melvin W. Ripkorn, Evangeline Murphy, Agnes Pearson, Frances W. Collin, Alice Sullivan, Mirian K. Faye, Mary Smith, Genera Cox, Margaret Way, Louise Widom, Pearl Irene Brown, Lillian Milsina.

Music makes our busy lives
Happy and content.
So, do your practicing each day,
You'll find it time well spent.

IS MUSIC A PART OF MY HOME LIFE?

(Prize Winner for April)

This is a question that is frequently asked of me; but if my piano could tell its story, this question would be fully answered. It would tell how eagerly I wait the short practice period between breakfast and school, and how the morning hours drag until I can run to it again at noon. It might tell how, in the evenings when the family assemble for an hour or two of music, its friend, the violin, is brought in and made to accompany it, and how frequently another friend, the cornet, comes and makes the house echo with melody. It would also tell how delighted are my parents to hear us play duets. Yes, from hearing the story our piano could tell, and from hearing the opinion of other people about our happy, musical home, you would agree that music *is* a part of my home life.

Mildred Haid, (Age 13), Ohio.

Puzzle

Clara R. Bete

I am composed of ten letters.
My 8, 5, 3, 4, is a brook.
My 1, 10, 4, 3, is a part of a fish.
My 9, 7, 8, is a disrespectful name for a dog.
My 3, 2, 1, is to tarry.
My 6, 7, 8, 4, is a ringlet.
My whole is a very famous living singer.

Answers to Composers Initials Puzzle in April

(Omitted during the summer months)

1. Wolfgang Amadeus Mozart.
2. Felix Mendelssohn-Bartholdy.
3. Ignace Paderewski.
4. Johann Sebastian Bach.
5. Ludwig von Beethoven.
6. George Frederic Haendel.
7. Edward Grieg.
8. Robert Alexander Schumann.
9. Peter Ilich Tschaikowski.
10. Frederic Francois Chopin.
11. Charles Francois Gounod.
12. Franz Peter Schubert.
13. Franz Josef Haydn.
14. Anton Gregor Rubinstein.
15. Franz Liszt.

Prize Winners For April

Helen Farrell (Age 9) Minn.
Mary E. Shope (Age 13) Penna.
Paul Ambrose, Jr., (Age 10) New Jersey.

Honorable Mention for Puzzles in April

(Omitted during the Summer Months.)

Marietta Anderson, Mary C. Kuhn, Frances Waken, Lydia von Berthelsdof, Dorothy M. Nye, Sylvia Rabinowitz, Mary Elizabeth Doherty, Dorothy Jane Urion, Edith Alpert, Dorothy Myers, Mildred Hesse, Winnie Hartwell, Eva Lydia Hawford, Florence Nyman, Donald Ringer, Bertha Blum, Ruth Keetlez, Alice G. Johnson, Evelyn Kneeburg, Clara M. Ruch, Dorothy Perion, Genevieve Landkamer, Monica Krause, Lou Ernestine Buck, Melvin Ripkorn, Estelle Burns, Virginia Weimer, Margaret Kubber, Mary Johnson, Catherine Breyen, Eileen McKinney, Ruth Jung, Dorothy Jung, Marvel Walley, Marcella Gosslein, Dorothy Freeburg, Ida Golin, Irene Crump, Julia Owens, Marian Dudley, Martha Daugherty, Marianne Lampsi, Verna Irene Crouthamel, Edith A Wambold, Ethel Theil, Elizabeth Power, Alice Wisely, Mary Heicko, Mary Mahoney, Frances Loftus, Betty M. Ross, Josephine Pound, Mary Jordan, Irene Zaborna, Ruby Beckenbach, Earl Beckenbach, Dora E. Wade, Lucile Stauch, Mary Margaret Rupp, Muriel Derington, Bella Nagy, Ruth Jenson, Frances Ohrner, Mary Farrell, Marie Grosshusch, Frances Fery, Josephine Coulombe, Molly Barstow, Robert M. Shisler, Ruth Rector, Ruth Cacek, Julia Szinkunas, Helen Wiscombe, Mary Helen Wentich, Lois Desch, Helen McCarthy, Laurence Messersmith, Margaret Seubert, Agnes Burns, Marian Gallagher, Mary Alice Stack, Catherine MacBride, Annie Frantz, Irene Allen, Edward Coleman, Mary Melissa Andrews, Mae Ryle, Anna M. Kazlak, Francis Collin, John Mason, Jr., Anna Wexler, Marion Notte, Celia McNally, Dorothy Woodin, Rose Parrett, Rose Mintz, Jean Morgan, Elizabeth Vassil, Helen Reuland, Romeo Tanguay, Clara Marie Yeager, Clothilde Rosenthal, Virginia Kelley, Buddene E. Harman, Hazel Goldeen, Ruth Garman, Eleanor Colonna.

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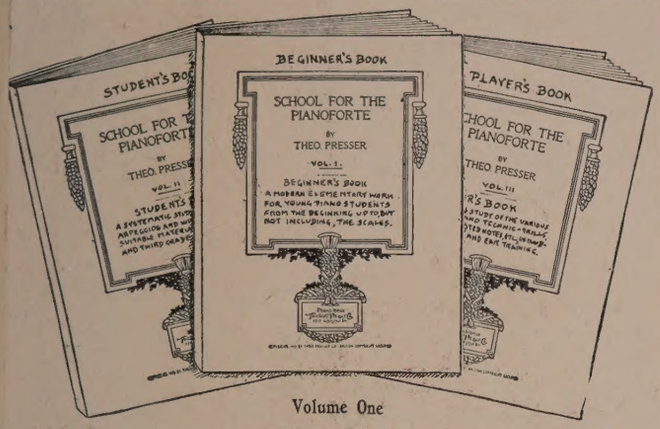

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136
L GALL

Little Jack Horner sat in a corner
What can the reason be?
Indeed it's quite plain
He is hiding from Jane,
For a big dish of JELL-O has he

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